DECEMBER 1989
ISSUE 15
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CRACK DOWN

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THE UNTOUCHABLES
BLOWS US AWAY!

RIPPING!
SWITCHBLADE

ISSN 0955-4084

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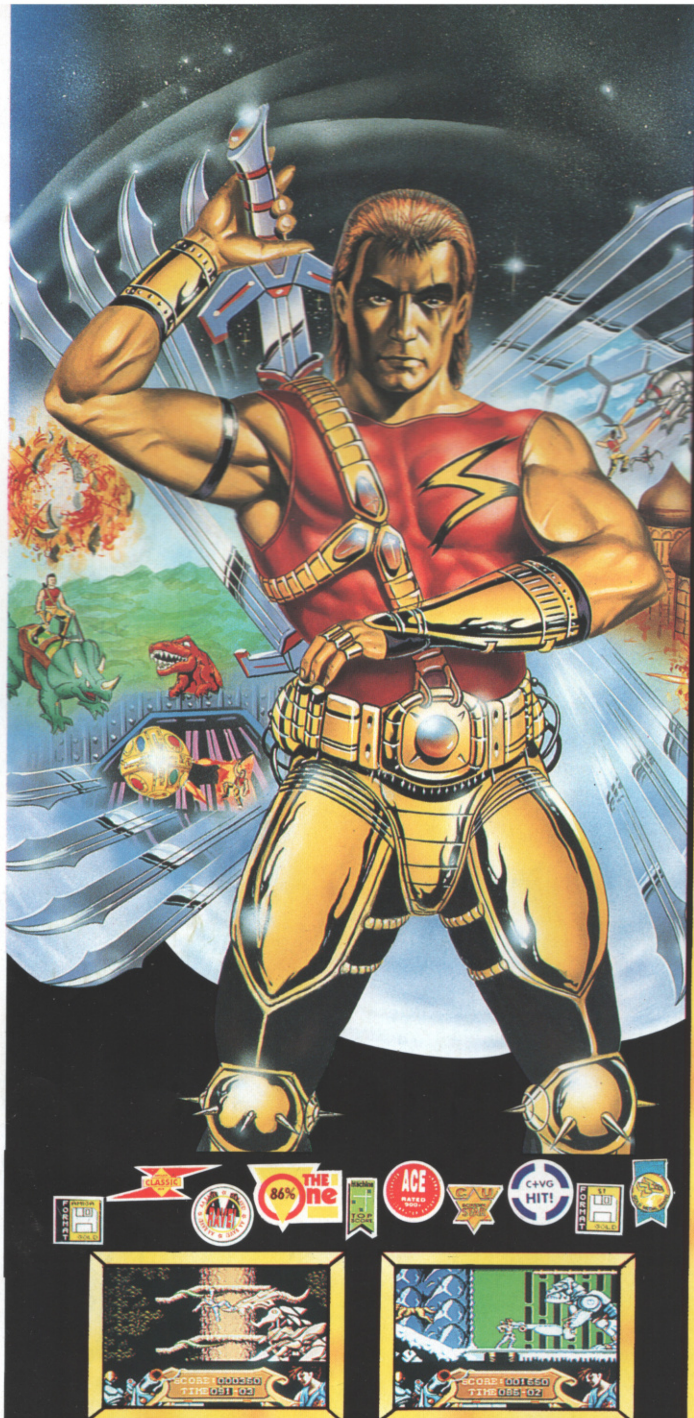
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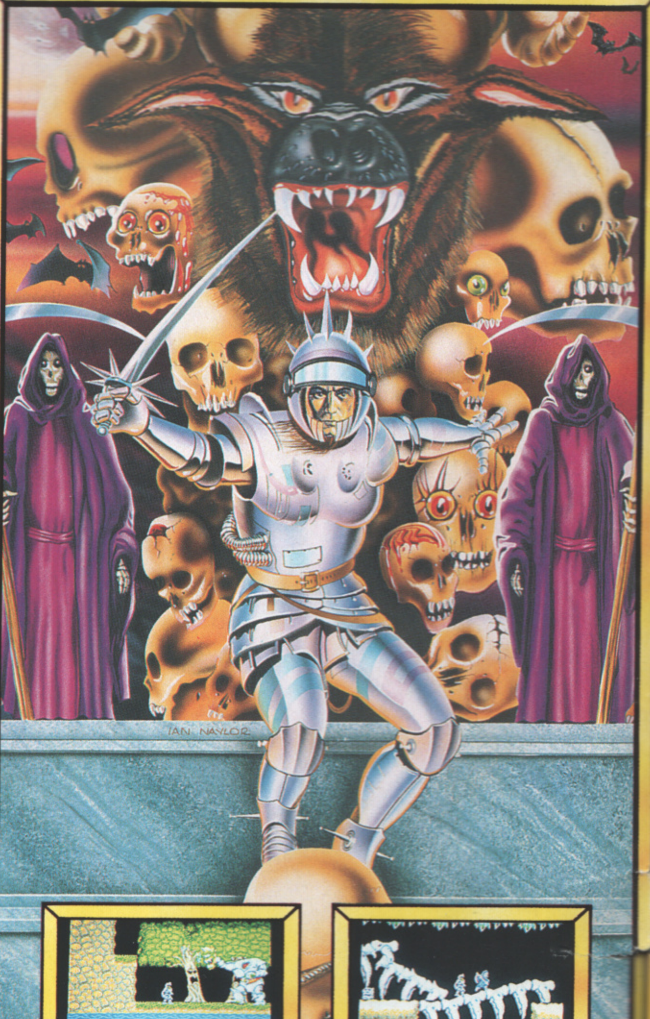

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Screen shots from various systems.

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Honorary Mates For December: Dawn at Digital (definitely a `miss') and Richard Slater.

THE ONE'S GUIDE TO PRICE, RELEASE DATE AND EVERYTHING

You may be used to reading reams of opinionated waffle elsewhere, but here we prefer to let the games speak for themselves. Relevant scenes are shown, with informative captions used to convey the `feel' of the game in question. Each review concludes with opinions highlighting any good and bad points, prices, release dates and ratings where possible. Basically, there's something for everyone - at best a highly detailed review, and at worst a highly-detailed preview. There's nothing clever, just straightforward facts and ratings. Updates will follow where appropriate.

THE RATINGS

GRAPHICS Not necessarily how colourful or well drawn they are, but how well they fit into the overall effect.
SOUND Again, not necessarily quantity or indeed quality of sound, but how well it's used.
PLAYABILITY How does the game feel? Is it addictive or plain uninteresting.
VALUE Essentially a reflection of lasting interest - how much game you get for your money.
OVERALL A useful point of reference - essentially a summary of the preceeding

8 LETTERS
All the mail that's fit to print (and a little bit more besides) in neat, bite-size pieces - courtesy of The One's sausage machine.

10 NEWS
And here are the News headlines... Ocean Buys Carrier Sequel! Top Conversion In Release Drama! Hawk Up In The Air!

30 SHOWCASE
Pretty polygons, tidy textures, interesting Interior Design, and a fat caveman with a yo-yo all have Nick Pelling in common. Plus piles of pleasant pictures from a potentially potent pixel packer.

34 WORK IN PROGRESS
And what a lot there is... which is why this is now a section in its own right.

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Help is at hand for any paddle-less people up the creek with...

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85 **Weird Dreams** (Rainbird)

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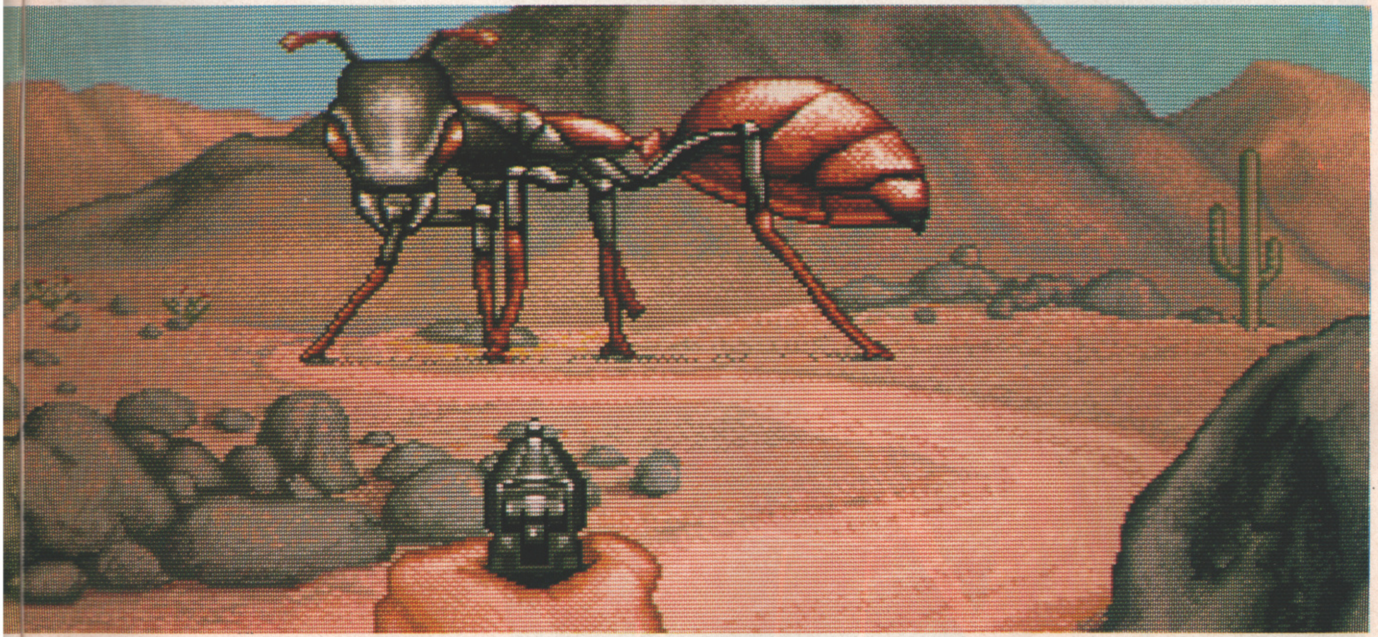


81 PLAY GUIDE

Finding Bomber a bit of a bummer? Vektor Grafix's `Bamber Gasgoigne' John Lewis teams up with resident bimbo Brian Nesbitt to, erm... `bember' a hand.

102 FEATURE

Virtually everything you ever wanted or needed to know about Ghostbusters II. PLUS! WIN! A video camera from Activision.

137 DEMOS

A computer cartoon and a mountain of music. PLUS! Gallons of imminent games in cut-down form.

141 GRAPHICS

What Phil South doesn't know about graphics he... he doesn't know about graphics. This month: Founts PLUS! A chat with one of the country's top programmers - the fount-astic Andrew Braybrook.

146 ARCADES

A choice continuation of Taito's captain catch 'em up, Chase HQ. PLUS! A sizzling pseudo sequel to Irem's raunchy R-Type.

152 COMPETITION

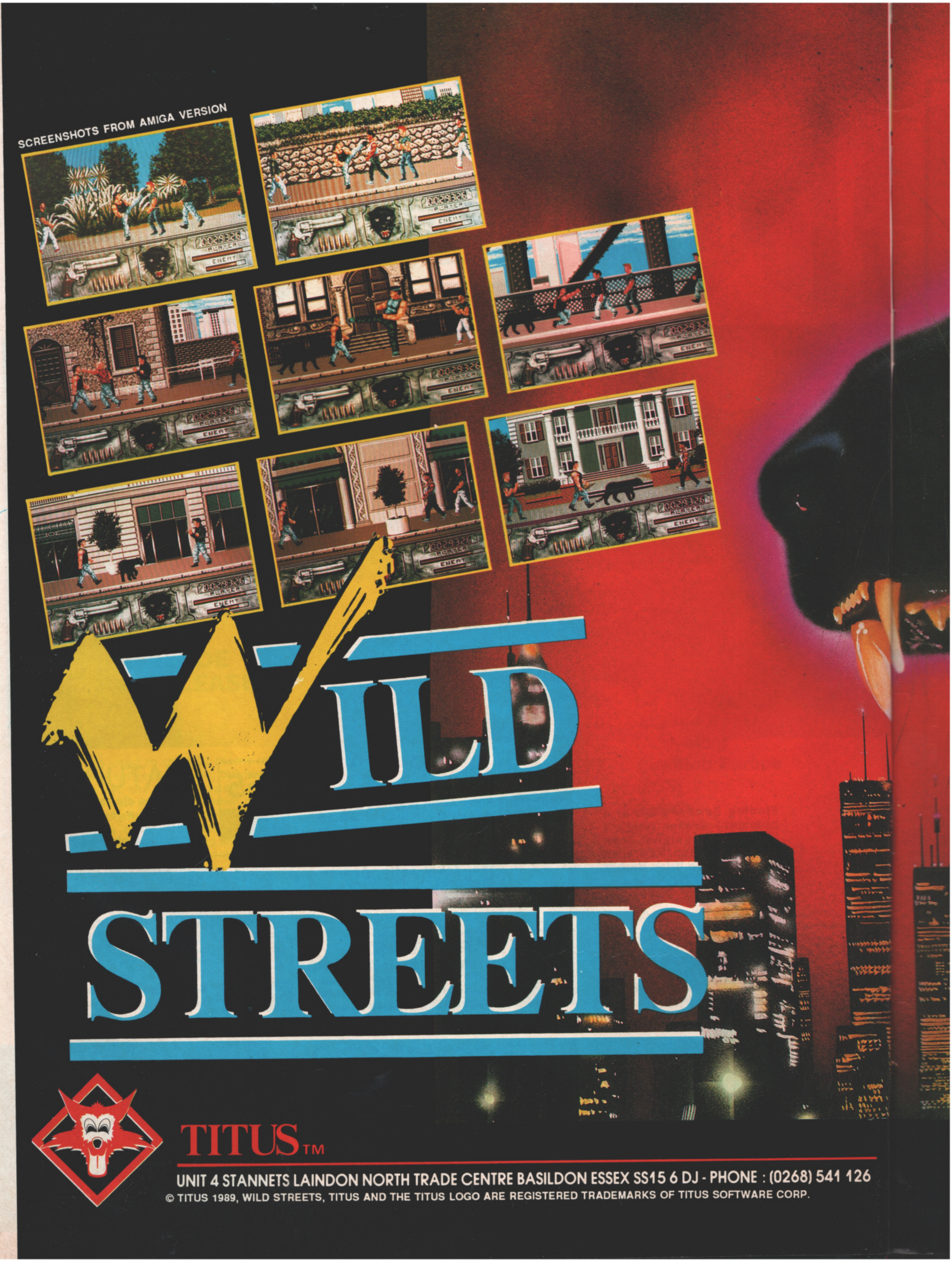
WIN! A watch-mendous Sony Video Walkman. PLUS! Copies of US Gold's latest corking CapCom conversion, Ghouls 'n' Ghosts, also up for grabs. PLUS! 25 Terrific T-shirts. And all from US Gold.

155 FEATURE

Just how close are we to creating a truly human computer opponent? Actually, it already exists - but it's only got a mental age of around four years. Kati Hamza looks at the development, the future and the potential of so-called Artificial Intelligence.

160 BACKSPACE

The rest of that little something that's a little different...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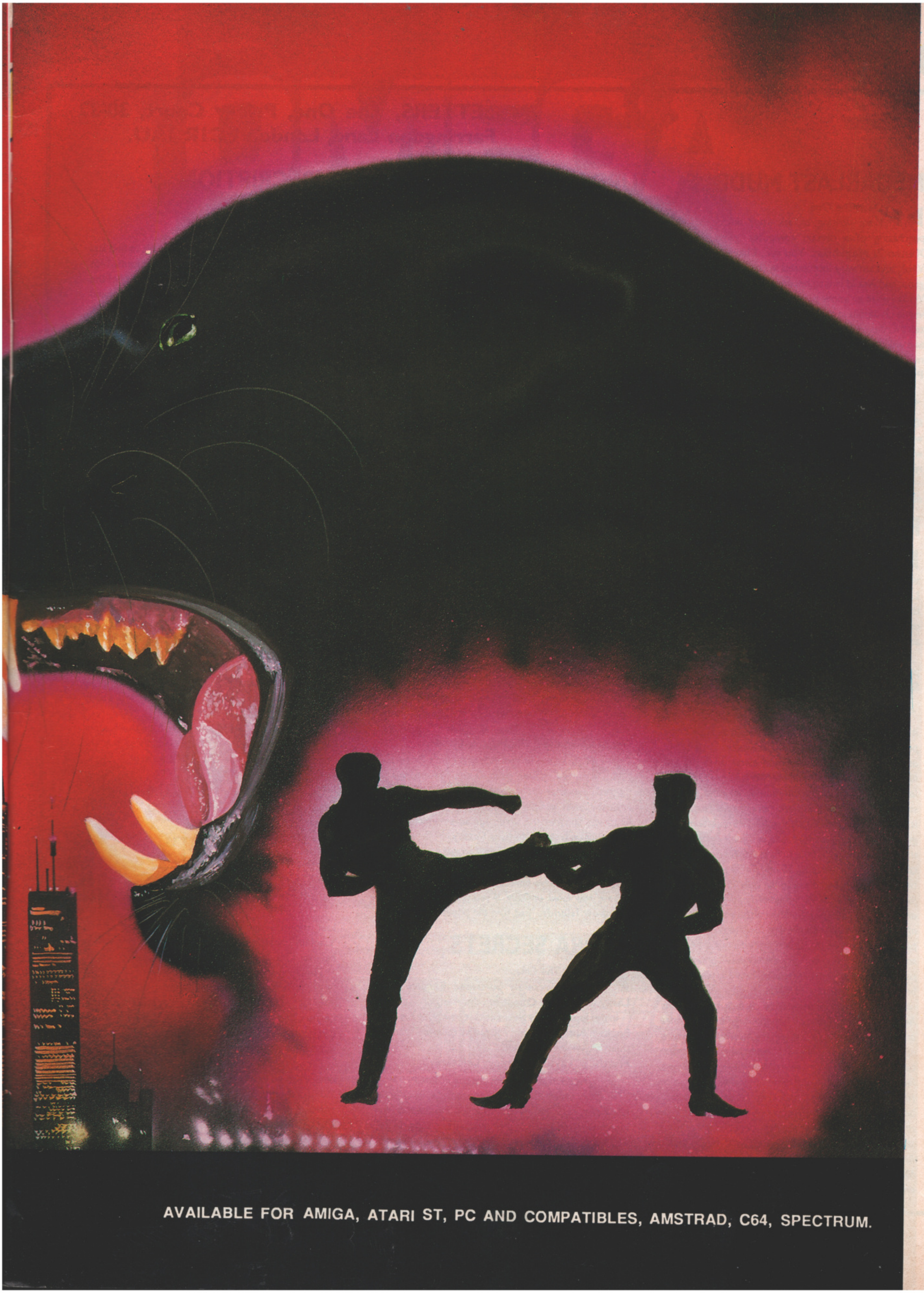

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LETTERS

LETTERS, The One, Priory Court, 30-32 Farringdon Lane, London ECIR 3AU.

MEGABLAST MUDDLE

▶▶ Dear The One,

I am writing to ask your advice on the purchasing of a certain computer game, namely **Xenon 2: Megablast**. You see, I have a PC, with VGA, and am very interested in the aforementioned game and would like to become the owner of a copy. What I want to know is, is it worth it? You were very vague on details in the review and I am hoping you can tell if it runs on EGA or VGA, if the gameplay is as good, and will it run on PC-DOS 3.0 or 3.2. Also, please tell me what MS-DOS is — do I need it?

Paul Rawlins, Acomb, York.

◀◀ *MS-DOS is MicroSoft's Disk Operating System which is partly responsible for making IBM compatibles compatible. Funnily enough, MicroSoft wrote the original Personal Computer DOS for IBM... which is why the two are very very similar and why you don't really need it.* ***Xenon 2: Megablast*** *on the PC is worth it — but only if you want a good blast. It should be out and about by the time you read this.*

POPULOUS PROBLEM

▶▶ Dear Sir,

I am writing to ask why you did not print the address to send for **Populous** and **The Promised Lands**. I have been aspiring for quite a while to own these disks and this special offer seemed like the ideal opportunity, so would you please send me the correct address to send my £19.99 to ASAP.

By the way, why is software 25? How are these prices justified?

Stephen N McAleney, Govanhill, Glasgow.

◀◀ *The reason there was no address is simple: it fell off the artwork. No no no: it was there, really, it's just it was so small you couldn't see it without a very powerful magnifying glass. Erm... it was the same colour as the page... okay? Let's just come clean: we forgot. Just like we forgot to mention that the offer is open while stocks last. Sorry. There are many reasons why the price of software is what it is. Whether or not software is expensive is down to the individual and the software in question. If you get 20 hours of entertainment out of a game costing 20 — then that's a pound an hour to have fun. Rental of a video costs anything between £1.50 and £2.00 for on average two hours of fun, and a visit to the cinema can cost up to four times as much! On the other hand you could pay around 30 for a game and only get an hour or so of fun out of it. But then, when something costs that much, most people tend to make themselves enjoy it anyway. From the software houses' point of view there's development time, packaging, promotion, overheads, piracy and plenty more besides all contributing to prices. It does seem a little unjust that Amiga software often costs 5 more than its Atari counterpart, especially when Amiga software sales are at least as healthy as those of the Atari and when more often than not the development time is shared between the two versions. For some reason, publishers have always linked the price of software to the original hardware price (the same was true of the inexplicable price difference between Spectrum and C64 software in the old days). One ray of hope is that there's a new trend for lower price software: The Edge, Rainbow Arts, US Gold and Electronic Arts are all putting re—releases out for a tenner, while Mastertronic and Code Masters are going one step further and doing the deed for less than a fiver!*

UPDATE ULTIMATUM

▶▶ Dear The One,

I would like to know if you have got an Update section because I have only just started reading your magazine (which is brilliant) and in Issue 13 there is no Update section.

Most of the games that you review are for the Amiga or the ST, and as the PC version usually comes out later it doesn't get reviewed. Please bring in an Update section so the PC owners know what games are good for their machine and know what the game is all about.

Also, could you please tell me what time of the month your magazine comes out?

Robert Buckingham, Ipswich, Suffolk.

◀◀ ***The One*** *should appear in newsagents countrywide around the 28th of each month, with the cover date shown relating to the month following. For example, you should have been able to buy this issue (December) on Tuesday the 28th of November. As for the Updates section — it's really only there when we need it: if, for example, the PC version of a particular game is so wildly different to its counterparts that the public needs to know. If no great difference exists, then the original review's okay — fair enough?*

RAINBOW RANKLE

▶▶ Dear The One,

I have three questions to ask you. When you reviewed **Rainbow Islands** you stated that it would be out in September. Now that it is October, I am wondering about the delay. If you have any information on this please would you be kind enough to inform me.

Also, are there two different **Batman** games? Finally, when will **The Kristal** be coming out on the ST?

Adam O'Donnell, Southgate, London.

◀◀ *Yes, there are two different 16-bit* ***Batman*** *games — both from Ocean.* ***Batman The Caped Crusader*** *appeared towards the end of last year, while the latest incarnation is based on the recent smash hit movie. The former is an arcade adventure written by Special FX and reviewed in Issue Three, while the other is a collection of three different types of arcade action and was reviewed in the last issue. On the subject of* ***The Kristal****, programming delays have set in and a pre-Christmas release now looks unlikely. If you want to know about* ***Rainbow Islands****... just turn the page!*

SIERRA SECRETS

▶▶ Dear The One,

I have recently purchased **Leisure Suit Larry** and **Police Quest** for the Amiga.

In the games it only gives contact points for the Hint Books in America. Could you please tell me if I can get them anywhere in the UK.

Matthew Taylor, Rothley, Leicester.

◀◀ *Never fear Matthew, help is at hand. Activision (Sierra's European distributor) has a telephone 'help line' where stranded adventurers can search for a resolution to their plight. Try calling (0734) 310003 — but only between the hours of 2.00pm and 5.00pm. Further help is available from a series of hint books which can be obtained from Software Circus (01 436 2811) or most good software stores.*

SUBSCRIPTION STUMPER

▶▶ Dear The One,

I am finding it increasingly difficult to find and purchase your magazine with each passing month. Not because of any displeasure in the overall quality of the publication, but because most if the newsagents around my home either have never heard of your magazine or look at you as if you are some sort of mentally deranged creature if you ask for it! Even then, the ones that do stock your magazine only seem to stock a few copies.

In short... HELP!

Is there anyway on which I am count on getting your magazine every month without fail? Can't you offer your readers a service of some kind where by you forward the month's copy, for a certain yearly or monthly fee?

Neil Hudson, Batley, West Yorkshire.

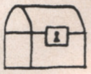
◀◀ *Well Neil, check out the Contents pages, and somewhere under the names and phone numbers you will find details of how to obtain a regular subscription. By the way, thanks a lot for letting us know about your difficulties in getting your issue — if any other readers are having similar difficulties, don't hesitate to let us know so we can do our best to put things right.*

Congratulations! You Have Found A Secret Room! Answer The Question For Bonus Points!

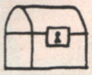
One of these chests contains the right answer to our astonishing question — and whoever finds the right one and gets it to us first will walk (or fly) away with a copy of Ocean's **F-29 Retaliator**!

The question is... only four people have their names inscribed on a plaque on the moon: three are the original astronauts, but who is the fourth?

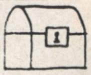
A
John F Kennedy



B
Michael Jackson



C
Richard Nixon

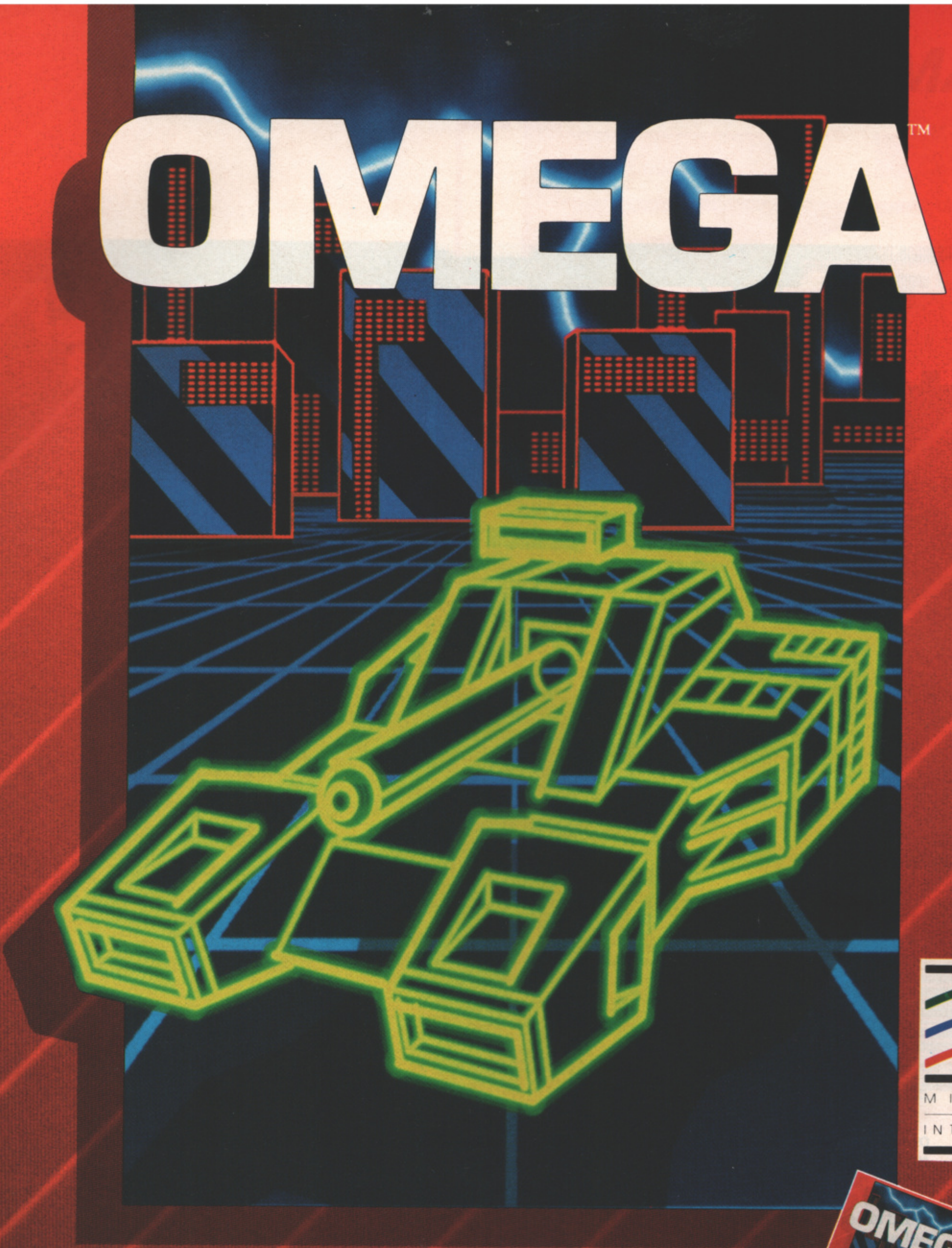


Last month's question was, you may remember, 'Captain Scarlet's not as indestructible as he'd have us believe. One thing can kill him — what is it?'

The Answer? High voltage electricity, as anyone who's seen an episode entitled **Noose Of Ice** will tell you. Just for the record: an arctic research station's heaters had broken down and as a result it was in danger of being crushed by the rapidly contracting ice (all thanks to Captain Black, of course).

Fortunately, Captain Scarlet is at the scene, and he decides to go down below and repair the generators. Which prompts Captain Blue to say: "There's 100,000 volts of electricity down there. Remember: high voltage electricity is the only thing that can kill you..." So there you have it.

Last Month's Winner was, in fact, Major Eric Shawn of Biggin Hill in Kent who gets a copy of Domark's **Hard Drivin'** for his troubles.



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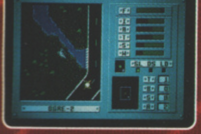
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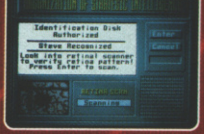
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Enter
Cancel
RETINA SCAN
Scanning

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Steve Recognized
Look into retinal scanner
to verify retina pattern!
Press Enter to scan.

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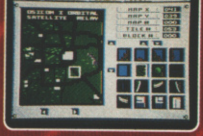
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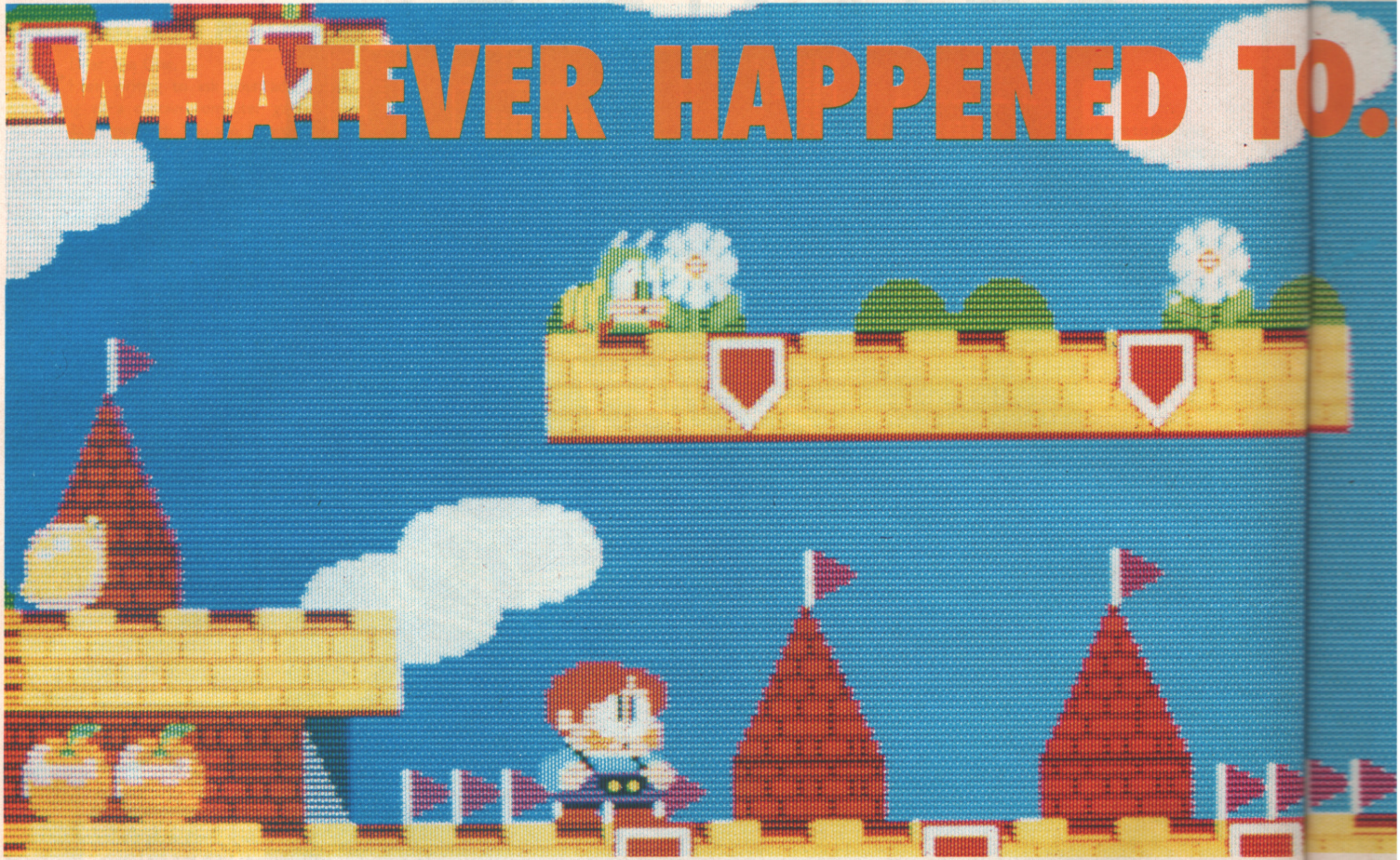
WHATEVER HAPPENED TO...



▲ Somewhere over the rainbow? Let's hope the sun does shine for Graftgold's incredible conversion.

IT WAS reviewed way back in August, receiving a massive 94% and boasting a release date of September. In the same piece, Andrew Braybrook's first conversion was described as being: "of such a high quality that it's easy to forget that it's not the original," but since then nothing's been heard – whatever happened to Rainbow Islands?

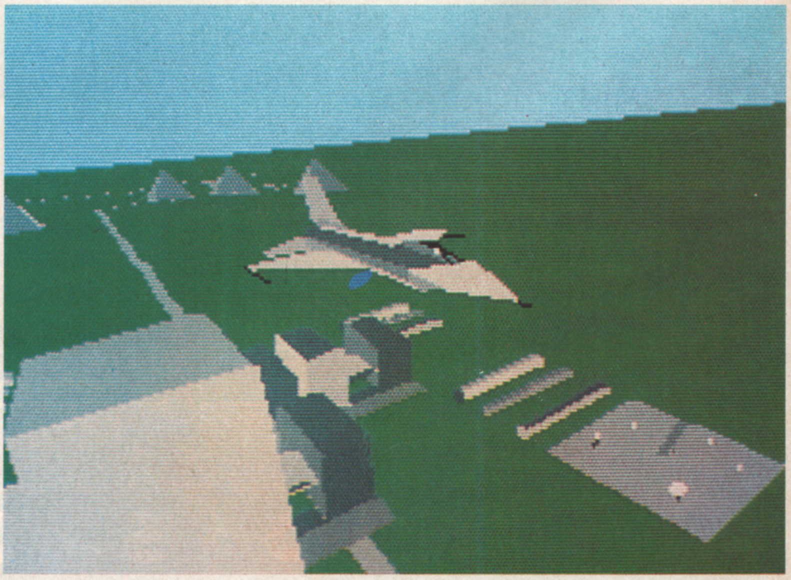
At least three companies now claim to have some stake in the finished product, and although the game is almost certain to appear eventually, it may not turn out to be the superlative version put together by Andrew Braybrook and his team.

Problems first arose when Telecomsoft acquired the licence from Taito to release the game on its Firebird label. Apparently, the strict production deadline was not met, and ownership of the licence reverted to the Japanese arcade giant.

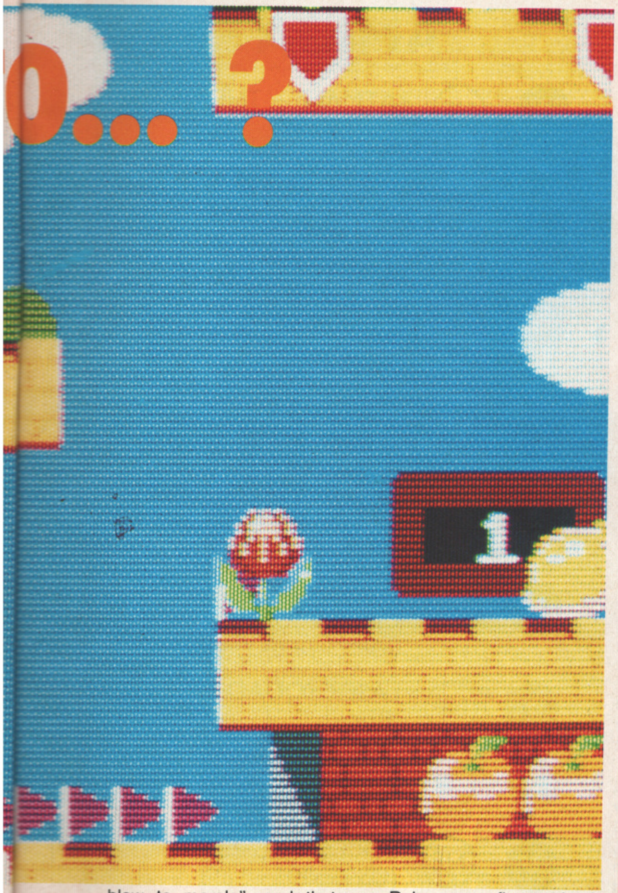
At this stage, Taito claimed that it not only owned the title, but all of the work carried out on the project up to that date. Programming team Graftgold objected to this, mainly because the game was written using its revolutionary **OOPS!** development system (see page 37 for more details), and refused to part with any of the code.

Matters were complicated further in April of this year when Microprose stepped in to buy Telecomsoft's three labels: Rainbird, Firebird and Silverbird. Although Microprose bought all finished versions of **Rainbow Islands**, it didn't actually acquire permission to publish them.

Although the company has been paid in full for all of the work that it's done so far, Graftgold's Steve Turner claims that not having the game published is: "a terrible



▼ Taking off in Easter of next year – Electronic Arts' Hawk.



blow to morale", and that financial return is not the only reward for coding a good game – reputation is also at stake.

Because of its success with other Taito titles (**Rastan**, **The New Zealand Story**, **Operation Wolf** and **Chase HQ** among others), it now seems certain that the Manchester mogul will pick up the available licence. However, whether Ocean will be able to persuade Microprose (or whoever actually owns the code) to part with Graftgold's original is still unclear.

UP IN THE AIR

Although a review copy has not yet been seen, Electronic Arts' flight simulator, **Hawk**, first appeared in these pages even earlier – in July's Work In Progress. At that stage it was described as imminent, but it has since been subject to several delays.

Release was first put back until December, and now it's not scheduled to hit the streets until the early part of 1990!

The reason for the delays? Argonaut's Jez San is clear on that point: "We keep adding extra features... just when we think we're nearly finished we come up with another idea to improve it. At the moment just about everything is finished. Gameplay is finalised, and now it's just a matter of bolting on the front end and doing some general tidying up."

However, another reason for the delay might be that Electronic Arts is not keen on the idea of Hawk clashing with Activision's **Bomber** and Oceans's **F-29 Retaliator** over the competitive Christmas period. In any case, **Hawk** now seems to have a reliable release date, and providing our Jez doesn't have any more brainwaves, we should see something in either April or March of next year.

SOCCER MATCH

KENNY DALGLISH

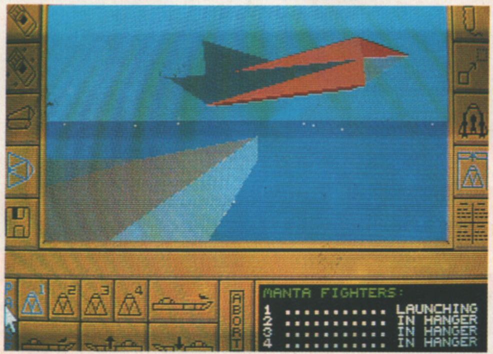
FREE
WIN A TRIP
TO ANFIELD

OUT IN OCTOBER
ON ATARI ST
CBM AMIGA

IMPRESSIONS

NEWS

OCEAN NOW ASSUMES COMMAND



► Realtime's Carrier Command: looking forward to its new arrival in early 1990.

AFTER months of speculation and rumour, Realtime has finally found a home for the sequel to its astonishing maritime strategy epic, Carrier Command – in the Manchester offices of Ocean software.

Battle Command utilises a similar control method and environment to its illustrious predecessor, but adds faster and more detailed graphics and replaces Carrier's overall concept with a more mission-based format.

Taking control of a single tank, the player works through a series of mind and muscle orientated 'training' sessions with the ultimate aim of gaining enough experience and armour to attempt the final challenge.

The developers are quick to point out that this is not a simulation however – it's a game, where you can upgrade your tank, fight off enemy armour and aircraft (without having any air support of your own) and play with what Realtime's Ian Oliver describes as: "a range of nice toys, similar to those in Carrier."

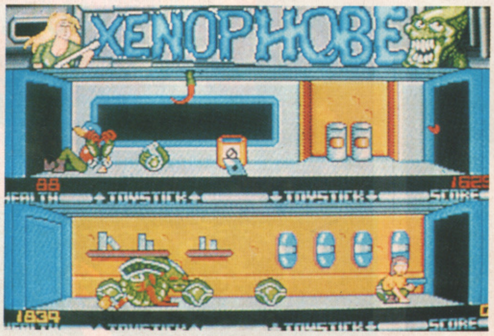
Although the missions were originally linked by a scenario (a foreign power had stolen vital defence equipment, leaving you no option but to invade and get it back), this has now been dropped – as project manager Graeme Baird puts it: "it just didn't seem relevant to the game – but it's still possible that the marketing boys will put a scenario back in before it's released."

Realtime has been working on the project for over a year now, but some of the original ideas have been scrapped and the present version has only been in existence for a couple of months.

There's no fixed release date as yet, but Realtime hopes to finish all three versions simultaneously, avoiding the problems which arose with Carrier Command where the PC version arrived a year after the ST and Amiga. Expect to see results by February or March of next year, and further details as we get them.

ALIENATION

BALLY Midway's innovative split-screen three-player coin-op Xenophobe is now available, complete with music cassette, on the MicroStyle label. Unfortunately the three-player option has been lost in the translation, but otherwise the 'kill and collect' action has remained intact. Alien haters everywhere can get their hands on this right now for £24.95.



► Three turns into two in MicroStyle's Xenophobe.

TOP TEN

(Month Ending November 1989)

AMIGA

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2	NE	SWORDS OF TWILIGHT	(Electronic Arts)
3	4	SHADOW OF THE BEAST	(Psygnosis)
4	1	XENON 2	(Image Works)
5	NE	THE GAMES: SUMMER EDITION	(Epyx/US Gold)
6	NE	CONTINENTAL CIRCUS	(Sales Curve/Virgin)
7	NE	LASER SQUAD	(Blade)
8	3	F-16 COMBAT PILOT	(Digital Integration)
9	NE	STRIDER	(US Gold)
10	RE	THE DUEL: TEST DRIVE II	(Accolade)

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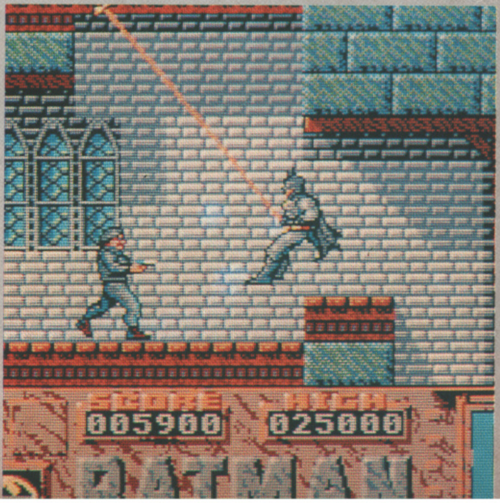
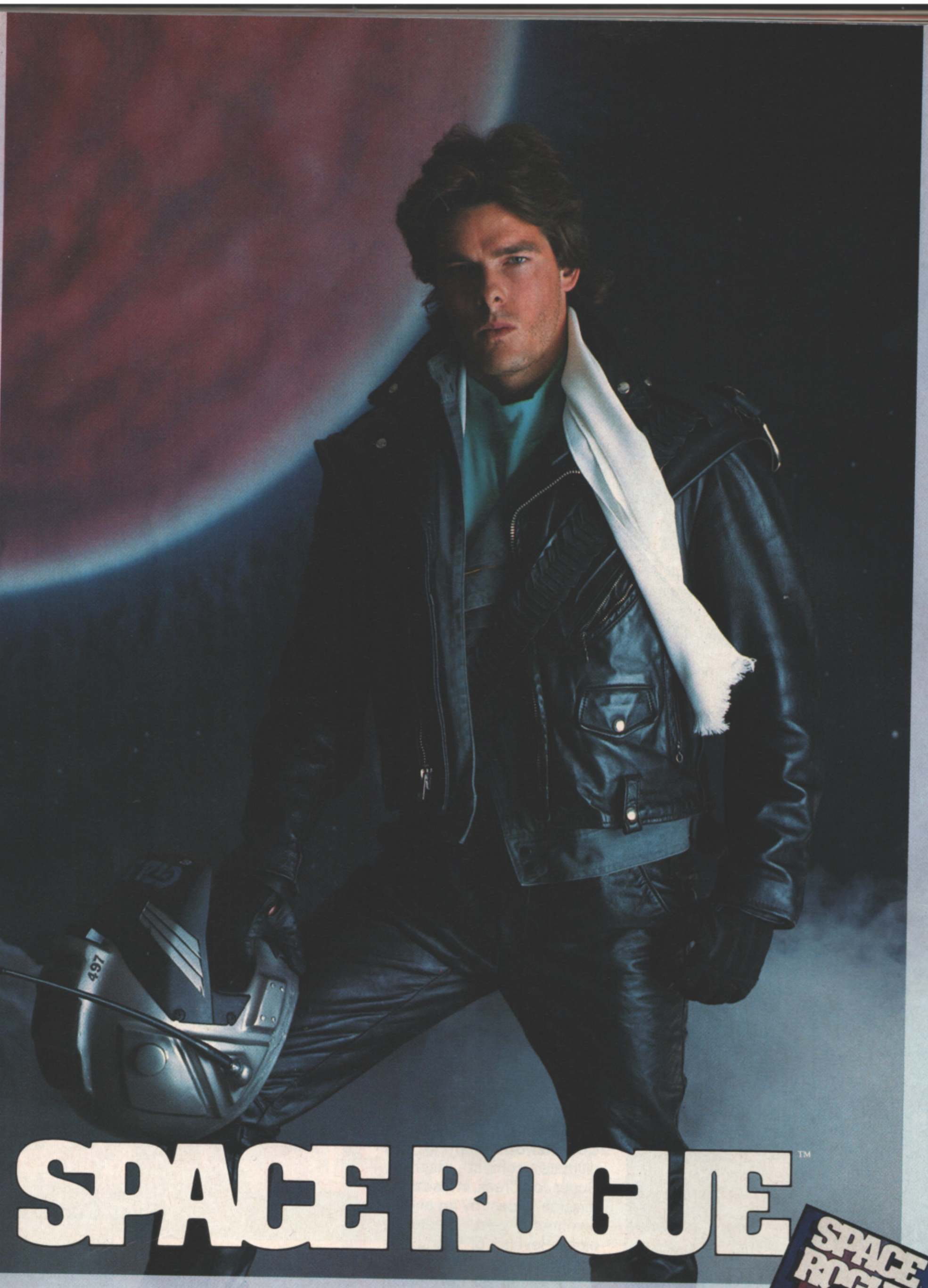
► Batman swings into action – and Ocean's game of the movie flies straight to the top.





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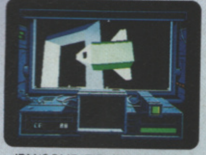

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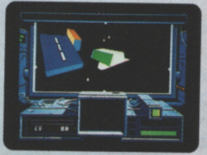

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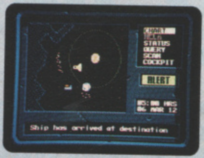

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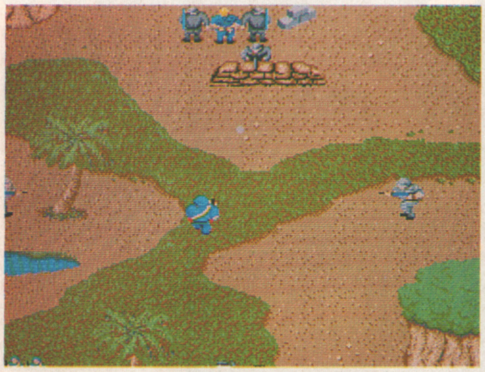
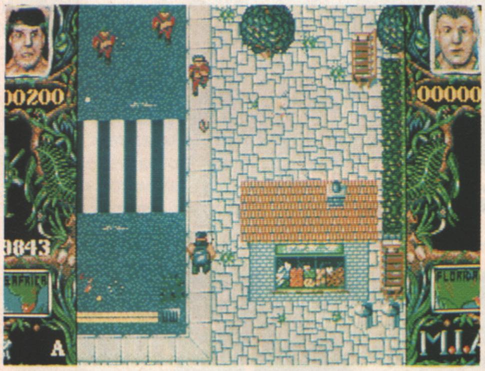
ELITE OUT IN FORCE



► Super Joe Crack embarks on a one-way ride to infamy in Elite's conversions of CapCom's Commando.



► No place for lily-livered shirkers: Dogs Of War.

Following the success of Paperboy, Elite is about to embark on a mindless beano of frenzied bloodshed with the release of two of the most violent games yet to appear on 16-bit.

First to wreak havoc on an unsuspecting public will be Steve Bak's **Dogs Of War**, an **Ikari Warriors** clone where the player takes on the role of a soldier of fortune who travels the world rescuing hostages and assassinating people.

The shoot 'em up action is nothing new, but a nice touch is that you select the tools of your trade from an awesome array of powerful weaponry: including machine guns, flamethrowers and rocket launchers!

In a (slightly) less destructive vein are the long-awaited conversions of CapCom's **Commando**, starring the ultimate combat machine, Super Joe Crack, in his daring mission to destroy an enemy command post. Featuring eight levels of vertically-scrolling havoc, **Commando** is due for release next month on ST and Amiga at £19.99. Dogs Of War should already be on the streets at the same price.

ROLL UP, ROLL UP

To celebrate the opening of its second store, 16-Bit software retail chain Software Circus is offering a five per cent discount exclusively to readers of The One. This offer applies only to software in this month's Software Circus charts. To qualify for this offer, simply produce the Software Circus advertisement in this issue when visiting either store, in High Holborn or at The Plaza on Oxford Street, and making your purchase. This offer is only open until December 31st 1989.

TOP TEN

(Month Ending November 1989)

ATARI ST

1	2	TV SPORTS FOOTBALL (Cinemaware/Mirrorsoft)
2	1	XENON 2 (Image Works)
3	NE	STUNT CAR RACER (MicroStyle)
4	NE	STRIDER (US Gold)
5	RE	F-16 COMBAT PILOT (Digital Integration)
6	NE	ALTERED BEAST (Activision)
7	NE	THE GAMES: SUMMER EDITION (Epyx/US Gold)
8	NE	INDIANA JONES AND THE LAST CRUSADE: THE GRAPHIC ADVENTURE (Lucasfilm/US Gold)
9	NE	LASER SQUAD (Blade)
10	NE	CONTINENTAL CIRCUS (Sales Curve/Virgin)

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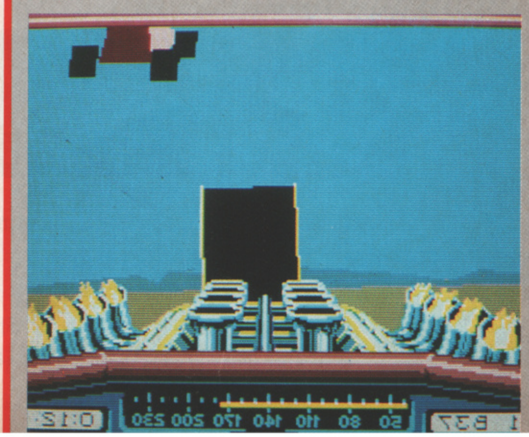
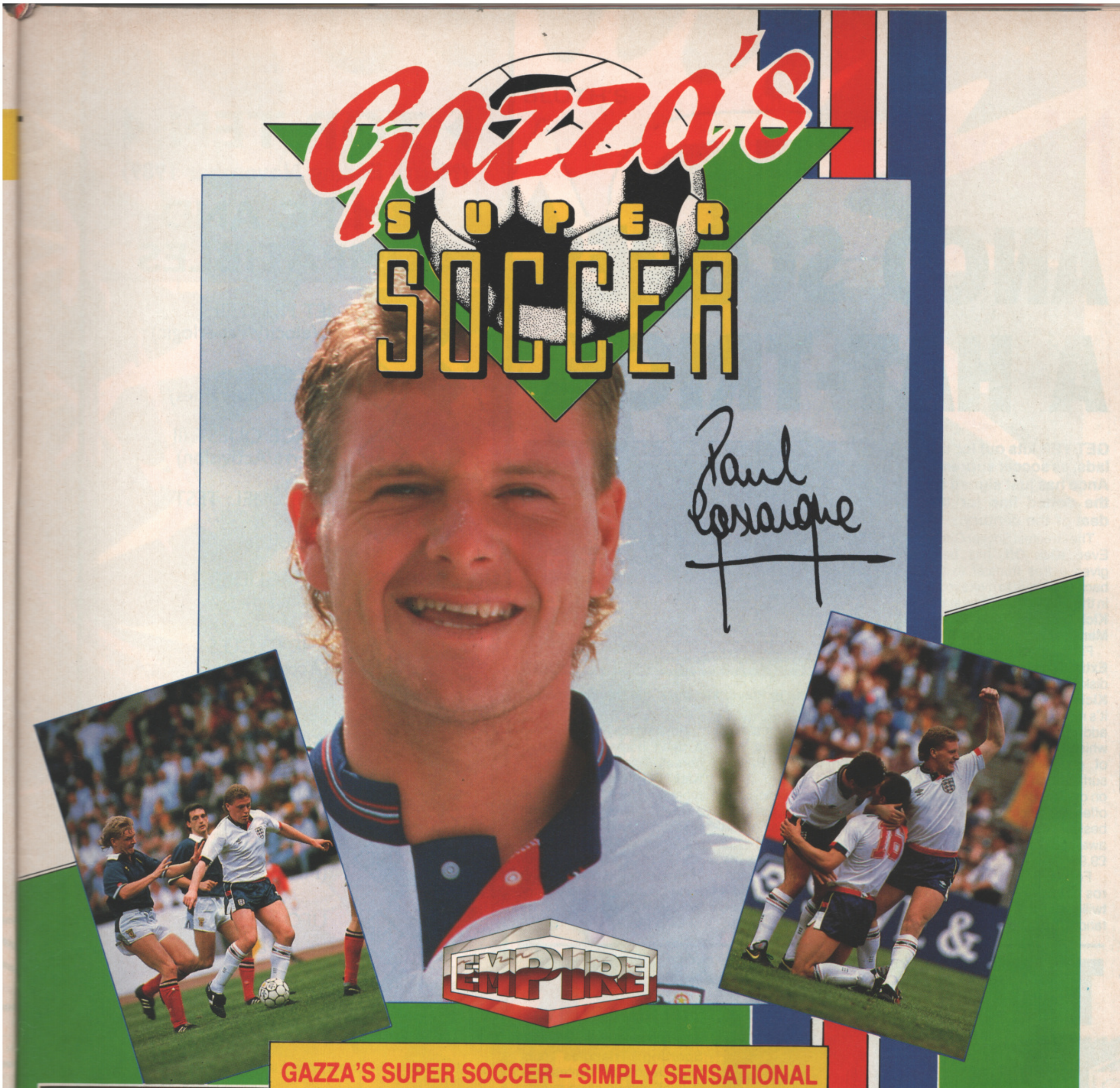
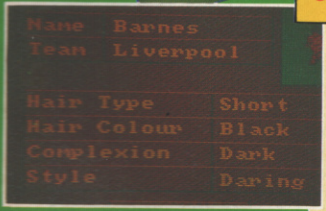
► Stunt Car Racer climbs to the lofty heights of the Number 3 slot.





GAZZA'S SUPER SOCCER – SIMPLY SENSATIONAL



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Hair Type Short
Hair Colour Black
Complexion Dark
Style Daring

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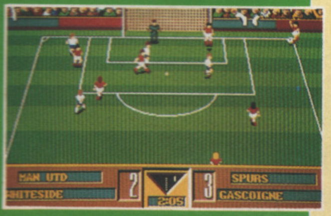

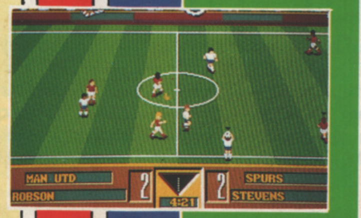

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ANCO SCORES A HAT-TRICK

GET YER kits out for the lads, as soccer supremo Anco has just signed on the dotted line for the deal of the century.

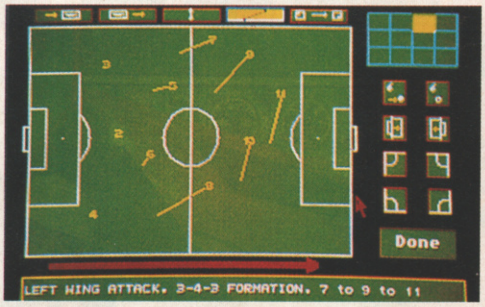
The Greatest Soccer Game Ever, **Kick Off**, has been given a free transfer to the back catalogue to make room in the side for three new stars: **Kick Off Extra Time, Player Manager** and **Kick Off II**.

First out of the tunnel is **Extra Time**, an expansion disk for use with the original **Kick Off** program. Basically, it's more of the same, with the addition of a few balls and whistles: there are nine types of goal kick, new playing surfaces, the choice of wind on or off and new referees on offer – and plenty more besides. **Extra Time** is being awarded right now for a mere £9.95.

For those midfield maestros who've reached the twilight of their careers and fancy beginning the move into the world of fat cigars and sheepskin coats will be over the moon about **Player Manager**.

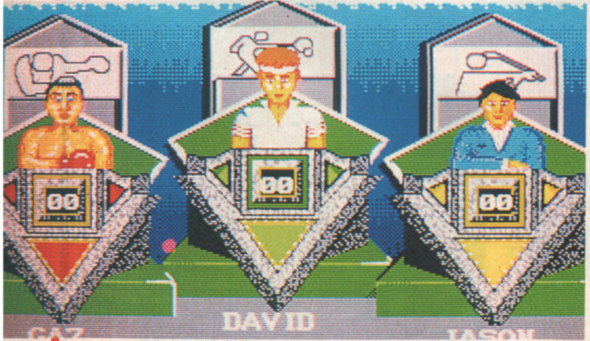
Using the same basic game 'engine' as **Kick Off**, this adds training, a transfer market and tactical decision making – but unfortunately loses the superb two-player option. **Player Manager** should make it to the bench by the time you read this at £19.95.

Running the risk of flogging a dead horse (but what a horse!), Anco will wheel the **Kick Off** formula out one more time for **Kick Off II** (the sequel). Not due until sometime next season, this will sport yet more features not seen in either **Player Manager** or **Extra Time** – the mind boggles. All three programs are in the capable hands of Dino Dini.



► Decision time in Player Manager: the thinking man's Kick Off Brian.

THREE-POINTER



And here's your starter, no conferring... after Elite's A Question Of Sport and Grandslam's Saint And Greavsie, CDS has entered the ever-growing sports trivia fold with the 16-bit interpretations of ITV's jolly celebrity quiz show Sporting Triangles.

Promising to be a faithful adaptation of the TV original, **Sporting Triangles** puts three teams of contestants through four gruelling rounds of trivia devised by the show's own question compiler.

Still with sport, but in a more conventional vein, there's **European Superleague**, the latest in a recent spate of football management games. This time around, you take your team (chosen from the top eight in Europe) to the top of the league and win the championship. Strategy and diplomacy are the names of the game, and there's a slice of footie action thrown in for good measure.

Both **Sporting Triangles** and **European Superleague** are in your shop now, on ST and Amiga at £19.99.

TOP TEN

(Month Ending November 1989)

IBM PC AND COMPATIBLES

1	10	JET FIGHTER	(Velocity/Paperlogic)
2	NE	SIM CITY	(Maxis/Infogrames)
3	5	SPACE QUEST III	(Sierra/Activision)
4	9	THE DUEL: TEST DRIVE II	(Accolade)
5	NE	STARGLIDER 2	(Rainbird)
6	NE	THE CYCLES	(Accolade)
7	RE	688 ATTACK SUB	(Electronic Arts)
8	1	CHESSMASTER 2100	(Mindscape)
9	NE	M1 TANK PLATOON	(Microprose)
10	NE	UFO	(SubLogic)

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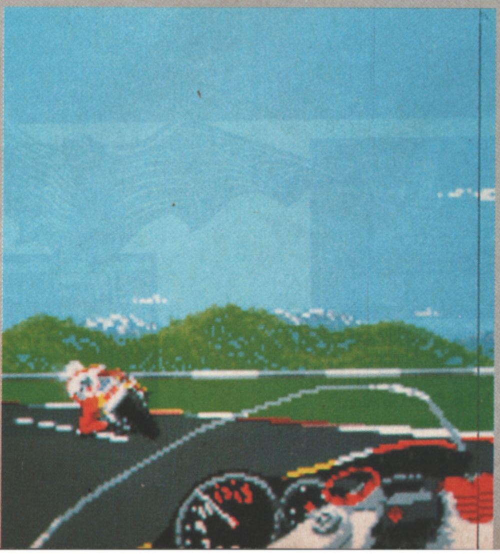
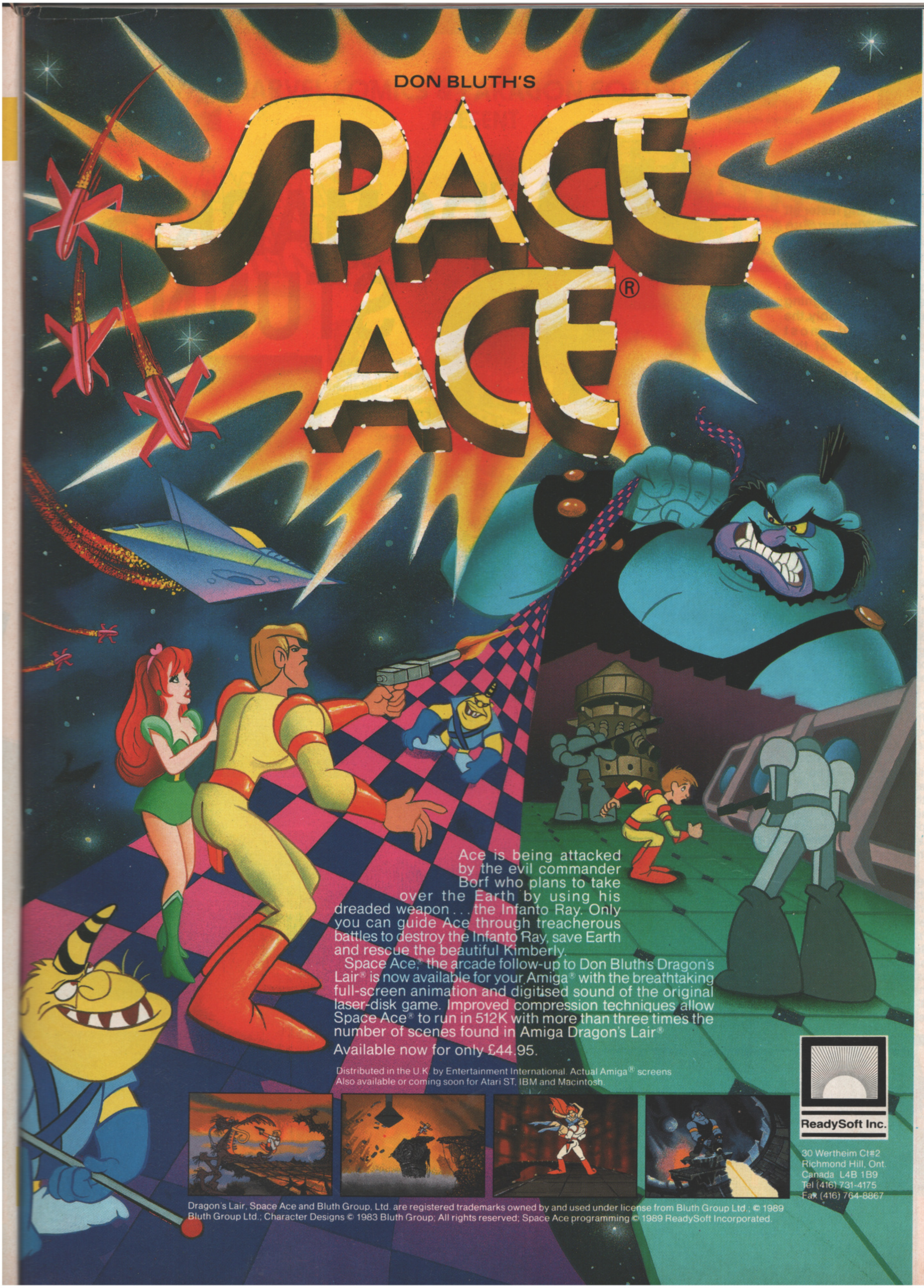
► Accolade's The Cycles roars in to a challenging Number 6 position.





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DOMARK'S STUNNA

VECTOR-graphic coin-ops are getting faster all the time: Winning Run and Hard Drivin' two examples which combine polygons and pace. Now Domark has made the bold step of signing up what is probably the fastest and most elaborate game of this type to date – Atari's imminent S.T.U.N. Runner.

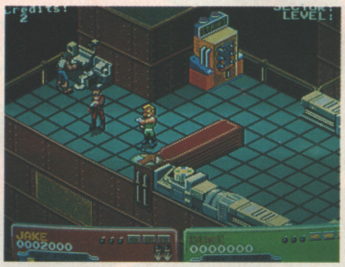
Set in the 21st Century, **S.T.U.N. Runner** puts you in the driving seat of the world's fastest land vehicle, careering through a series of perilous roadways and tunnels. To add to the futuristic feel, there's a large complement of weaponry, including deadly 'Shockwaves' which lay waste to everything on screen.

Domark may have done an admirable job on **Hard Drivin'** (see page 62), but it's going to have its work cut out in bringing this one accurately to 16-bit. No-one has been signed up to handle the conversion as yet, but it seems likely that the job will go to Domark's polygon professor, Jeurgen Friedrich. Whoever does the job, don't expect to see anything for at least a year.

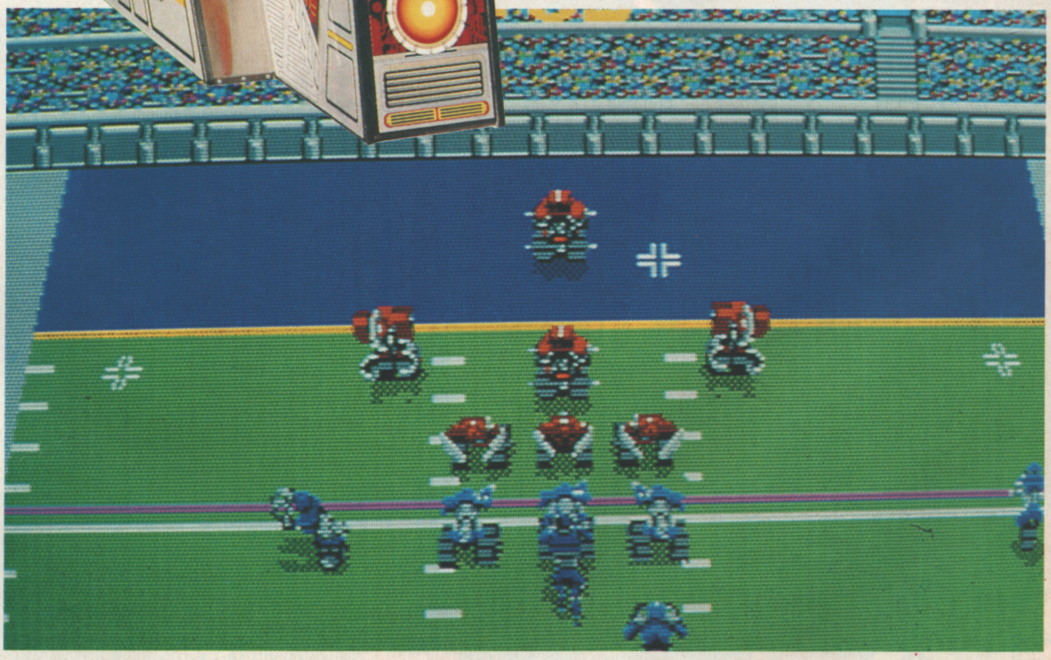
In the meantime, Domark will keep its Tengen fans happy with the release of two other licensed conversions: the robotic American football spectacular, **Cyberball**, and **Escape From The Planet Of The Robot Monsters**.

The former is currently being converted by Quixel (the **Licence To Kill** team) and is set for a January release. The chaotic **Escape From The Planet Of The Robot Monsters** (Arcades, Issue 13) is in the capable hands of Teque's Jim Tripp, the man behind **Xybots** and **Blasteroids**, and is due for release in the middle of 1990.

S.T.U.N. RUNNER
S.T.U.N. RUNNER

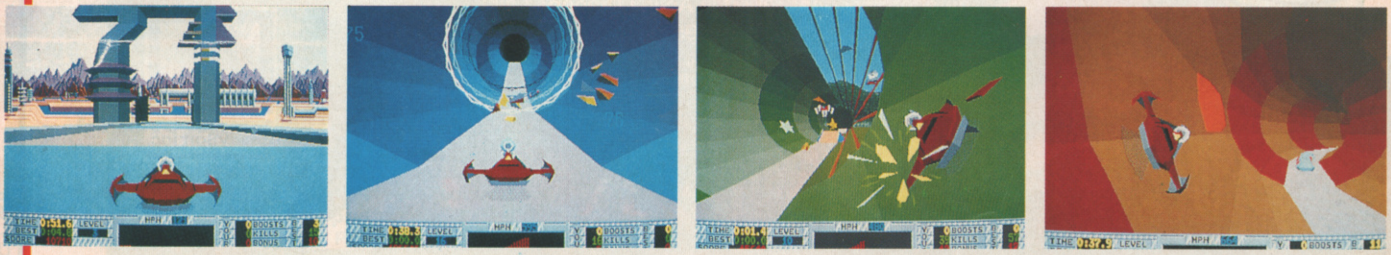


► Jake and Duke blast their way through the alien peril in Escape From The Planet Of The Robot Monsters.



► American Football takes to the future in Atari's Cyberball – the ST version pictured here looks remarkably similar to the original.

► Tunnel vision takes on a whole new dimension in S.T.U.N. Runner.



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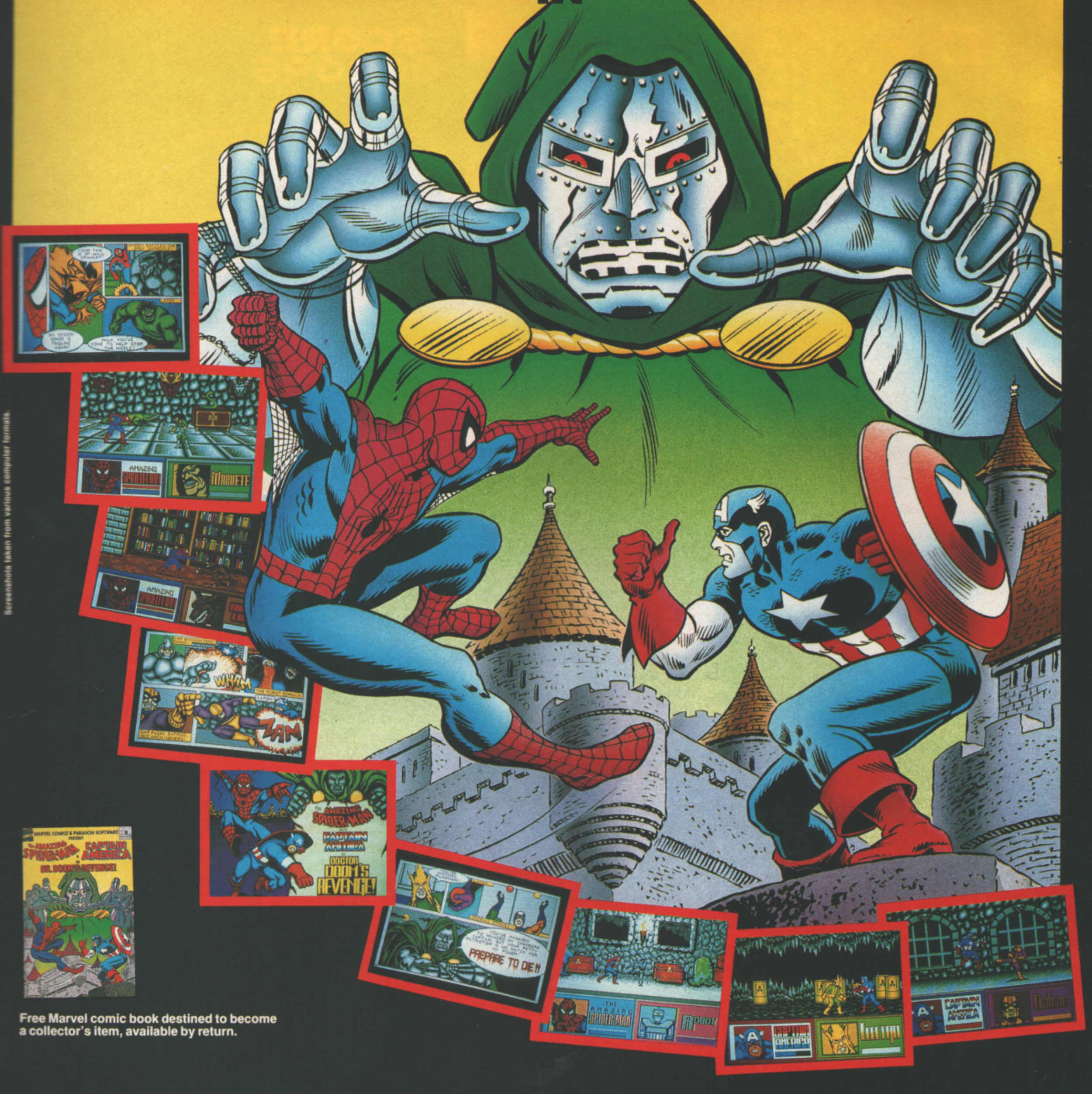
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GREMLIN'S FOUR ARE RELEASED

IF VARIETY is the spice of life, then Gremlin's forthcoming quartet of games is a veritable chili.

First off the mark is **Skidz**, a street-tough race game with the player guiding either a BMX or Skateboard through seven scrolling levels of urban courses such as streets, a construction site, canal ways, beaches and even a Chinatown!

Each course requires a number of tricks and stunts to be completed, with thugs, animals, muggers and grannies (among others) getting in the way.

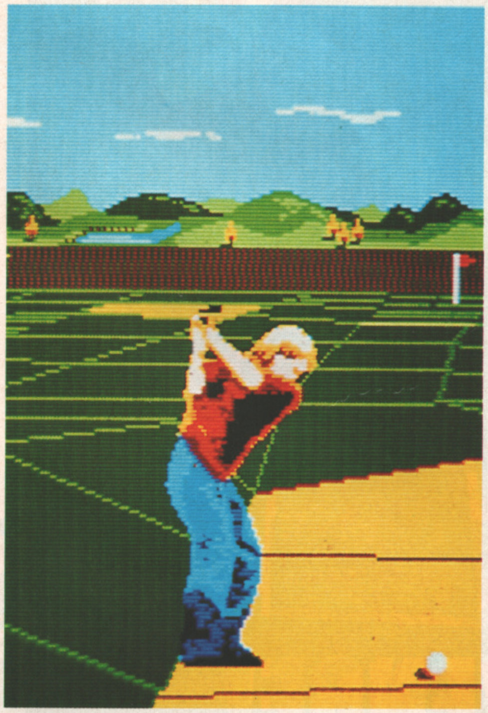
Mindbender, on the other hand, is an out-and-out puzzle game. It's a little similar in style to Gremlin's wrinkly **Deflektor**, but with a more fantastical feel to it – casting spells and dealing with witches, elves and gnomes is the name of the game. 50 levels await the prospective sorceror, with a complete construction kit allowing you to create your own.

Finally, two giants of sport lend their names to a pair of "Ultimate" simulations. John Lowe's **Ultimate Darts**, endorsed by the beer-swilling, arrer-chucking ex-world champion is the first.

Apparently over two years was spent studying the form and style of the masters in real-life competitions so that the computer opponents could play realistically. As well as the traditional game, **Ultimate Darts** features a number of variations, including Darts Soccer and Darts Cricket!

But if you fancy more of an outdoor pursuit, why not play a round with The Great White Shark in **Greg Norman's Ultimate Golf**? Take on the awesome Aussie over a series of courses, complete with bunkers, water hazards and sloping fairways. Coo!

Skidz and **Mindbender** should hit the shelves sometime this month on ST, Amiga and PC at £19.99 apiece – **John Lowe's Ultimate Darts** is due at the same time and price, but unfortunately only caters for ST and Amiga. As for Greg, he should be teeing off on ST, Amiga and PC next month at £24.99.



► Two for tee with the blonde bombshell in Greg Norman's Ultimate Golf.

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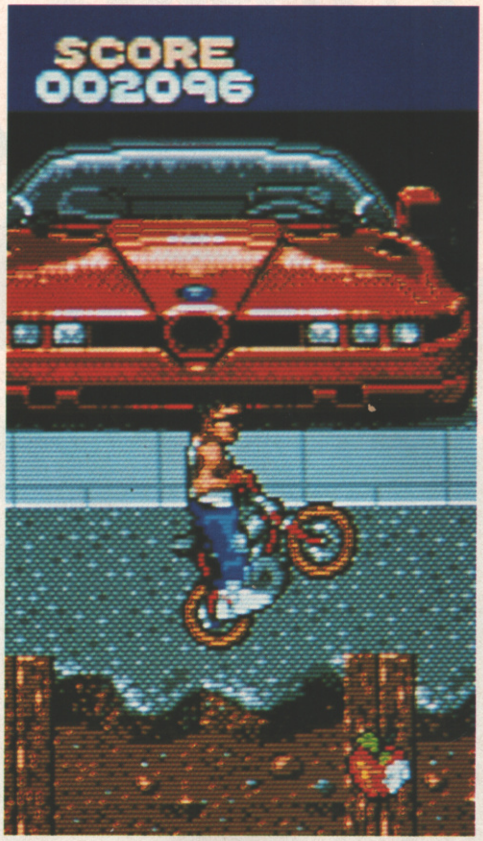
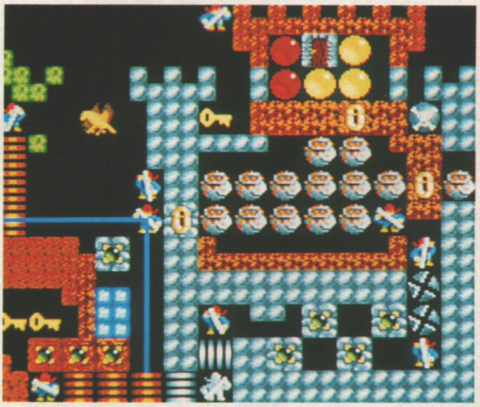
► "The treble twenty's like a cornfield on fay-eh!" John Lowe's Ultimate Darts – action all the way...



► Core Design's Skidz makes its mark, in a style similar to two coin-ops: 720 and Paperboy. For the record, this is a redesign of an old Gremlin 8-bitter, Skate Crazy.



► Another rehash of an old favourite, as Mindbender harks back to Gremlin's early Deflektor.

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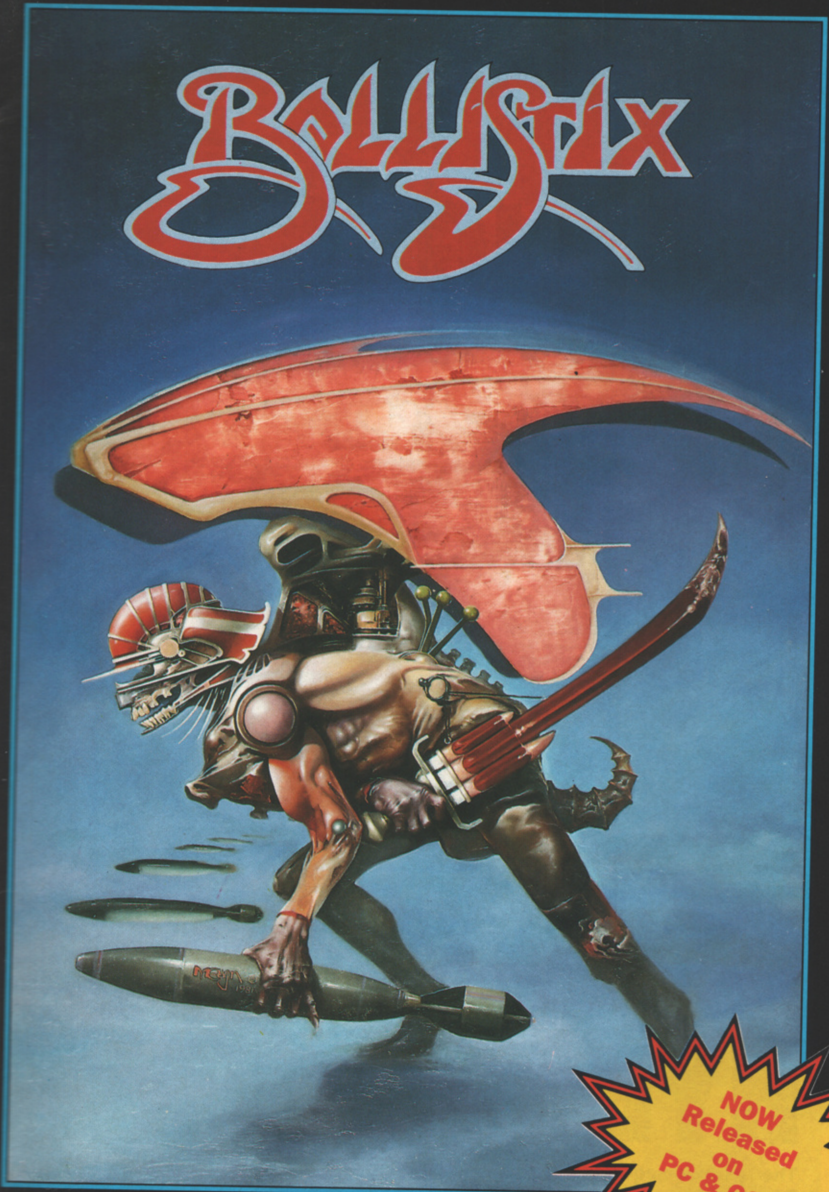

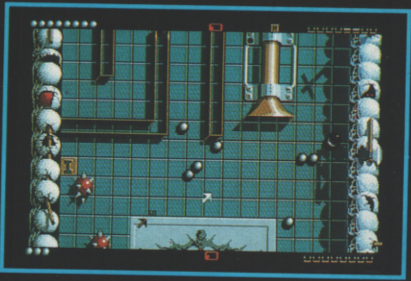

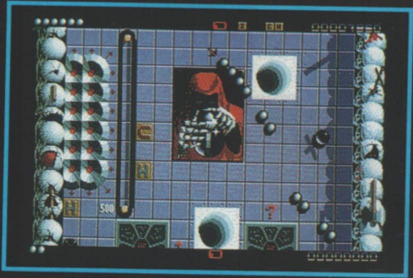

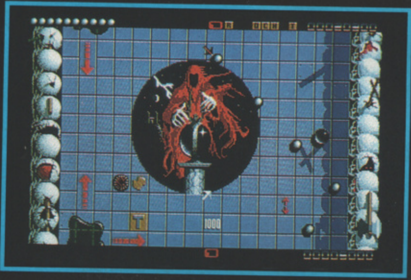

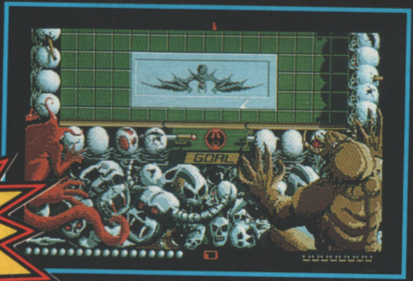

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Sick of silly old soccer? Tired of pathetic pinball? Then you need a dose of *Ballistix* – the fastest, wackiest, toughest ball game yet to appear on a computer. *Ballistix* just explodes with excitement, puzzles and an amazing **130 different screens** of frenetic action, on the PC, Atari ST and Amiga. On the C64 version there are **64 screens**.

The aim of the game is simple; score more goals than your opponent to win the match. Doing it is a different matter as **splitters** fill the screen with dozens of balls, **tunnels** hide them from view, **bumpers** bounce balls all over the show, fiendish **red arrows** speed them up to almost impossible velocity, **magnets** pull them away from your control, and much, much more.

Ballistix is incredibly flexible, too. You can play against the computer or another player, set the speed if you can't stand the pace, define where the balls are fired and their velocity, rack up bonuses that will get you extra goals and then, at the end of an exhausting game, set your name in pride of place on the high-score table. And it's all played to the accompaniment of a throbbing sound-track and a crowd that applauds your every goal.

Ballistix is definitely not a game for wimps. It's tough, fast, challenging and incredibly competitive - in fact, it's just the kind of game you like.

AMIGA/ATARI ST £19.95 PC £24.95 C64 DISK £12.99/CASS. £9.99

Screen Shots taken from the Amiga version

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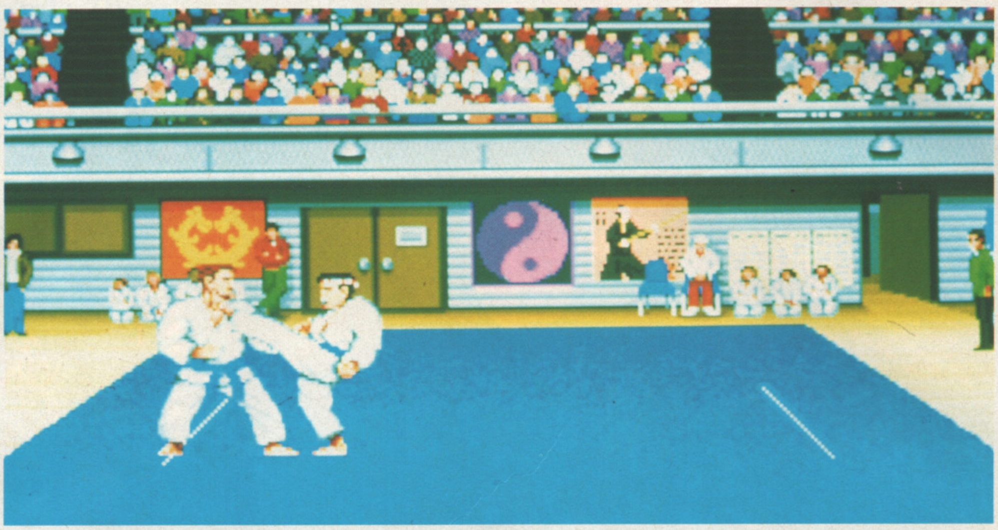


► Beat 'em up action with a slice of ancient Japanese philosophy thrown in for good measure in EA's Budokan.

TAKE my hand – we will venture into many dark places, but I think I know the way... Electronic Arts ventures into the world of the unknown this month with The Hound Of Shadow.

Based on the stories of the classic gothic horror author H.P Lovecraft, **HOS** is a mix of RPG and traditional text and graphic adventure. It's set in the 1920s, and in true Lovecraft style the story revolves around the occult and all things unexplained...

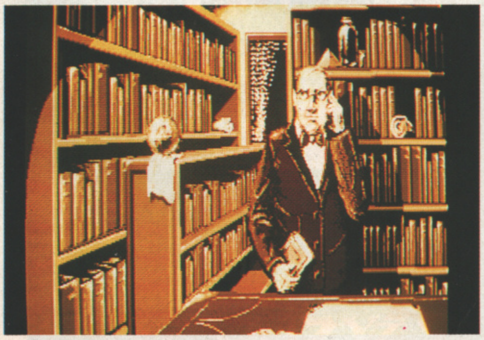
Probably most exciting is a revolutionary feature called Timeline, where characters are created with their own strengths and weaknesses in true RPG style. The adventure then changes to suit that character's personality. Furthermore, developed characters can be taken from game to game as the series expands.

On the other side of the coin there's **Budokan**, a beat 'em up bonanza that is to martial arts what **Skate Or Die** is to Skateboarding. **Budokan** concentrates on the lesser-known (but equally deadly) martial arts, including Ninjitsu (the art of the Ninja), Naginata and Kusari-Gama.

It's not just a matter of beating everyone to a pulp – the philosophy and karma behind each of the arts must be studied and mastered before you can travel to the martial arts tournament in Budokan, Japan – and THEN beat everyone to a pulp. To further complicate matters, the martial arts are often mixed, so as an unarmed Kusari-Gama combatant, you could find yourself up against a fully-armed Ninja!

For those who like mouth-watering aesthetics to accompany their action, **Budokan** supports just about every PC graphics format right up to VGA as well as the Roland MT-32 Sound Card.

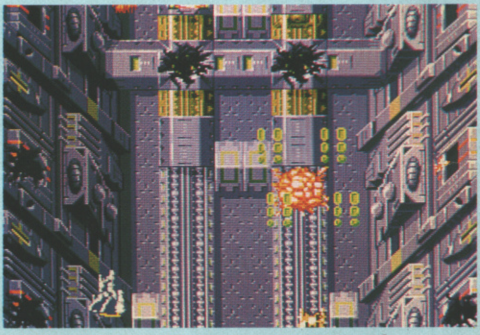
Both **The Hound Of Shadow** (ST, Amiga and PC) and **Budokan** (PC only, with other versions a possibility) should be released this month at £24.99 apiece.



► The Hound Of Shadow – sepia-toned graphics accompany this character-building adventure.

ALL THIS AND HYBRIS TWO

The pseudo-sequel to Discovery's brilliant shoot 'em up Hybris is to be released this month courtesy of newly-formed software publisher, Electronic Zoo.

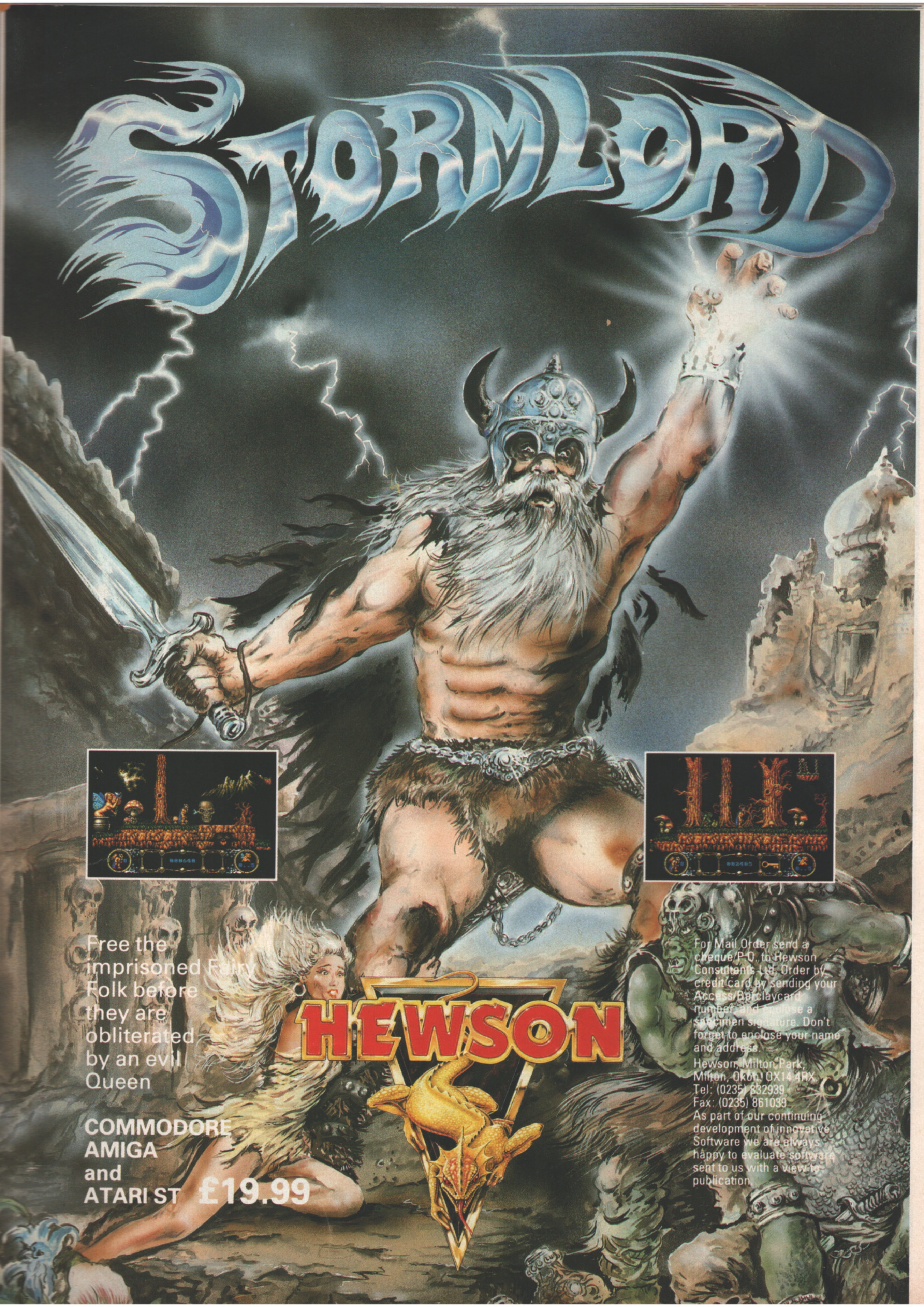


► Two-player, multi-faceted, super-powered, high-calibre action in Electronic Zoo's Battle Squadron.

Designed and programmed by Martin Pedersen, the man behind **Hybris**, **Battle Squadron** is an almost complete reworking of the original – despite the apparent similarities. The impressive list of statistics comprises:

- TWO-PLAYER simultaneous blasting!
- THIRTY MINUTES of continuous scrolling action – including horizontal AND vertical sections!
- TWENTY TYPES of ground-based enemies!
- TWELVE AIRBORNE opponents!
- A THIRTY-MINUTE stereo soundtrack, comprising THREE themes and NINE jungles!
- TWENTY-FIVE devastating weapons that can be bought and upgraded!
- HIGH-SPEED animation, with over 70 sprites on-screen simultaneously!

Battle Squadron should be on the software shelves by the time you read this at a price of £24.99 – but on the Amiga only. There are, unfortunately, no plans for ST or PC versions.



Free the imprisoned Fairy Folk before they are obliterated by an evil Queen

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STRATEGY SIMULATIONS

FACE THE ULTIMATE CHALLENGE

Save The World From Soviet Domination
THE NUCLEAR ATTACK SUBMARINE SIMULATION
Red Storm Rising
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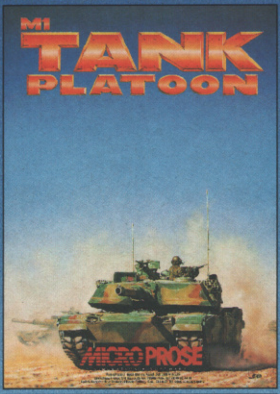
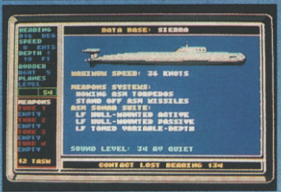
MICROPROSE
SIMULATION • SOFTWARE



M1 Tank Platoon is the definitive simulation of armoured land combat. US tank platoons have four M1s. Four soldiers operate each tank. That's four tanks, sixteen men. And you control the whole shooting match. 16,000 acres of rolling, superb 3D terrain allows you to hide your tanks behind hills and ridges, just as a real tank commander would. Give orders to your entire platoon or to individual tanks. Lay down some heavy artillery or mortar fire before advancing your main tanks, or possibly call in air support in the form of A10 Tankbusters or AH64 Gunships. Defend yourself against attack from the air by strategically positioning anti-aircraft batteries. The strategic permutations are endless!

With thousands of battlefields and millions of situations, there is infinite variation within the game. With varied skill levels allowing veteran tank commanders, take on single battles or wage war from start to finish.

M1 Tank Platoon. All the action of armoured land combat. Available for IBM PC and Compatibles £39.95.



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LEVEL               STAND OFF ASW MISSILES
          54       ASW SONAR SUITE:
WEAPONS             LF HULL-MOUNTED ACTIVE
TUBE 1              LF HULL-MOUNTED PASSIVE
EMPTY               LF TOWED VARIABLE-DEPTH
TUBE 2
EMPTY
TUBE 3             SOUND LEVEL: 34 AV QUIET
EMPTY
TUBE 4
EMPTY
12 TASW            CONTACT LOST BEARING 134
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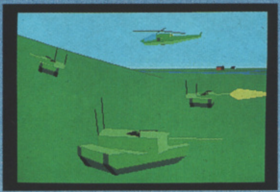
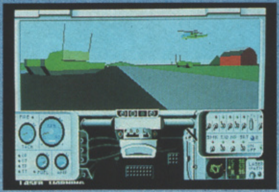
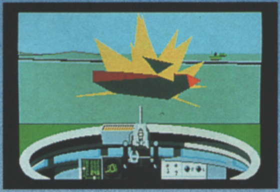




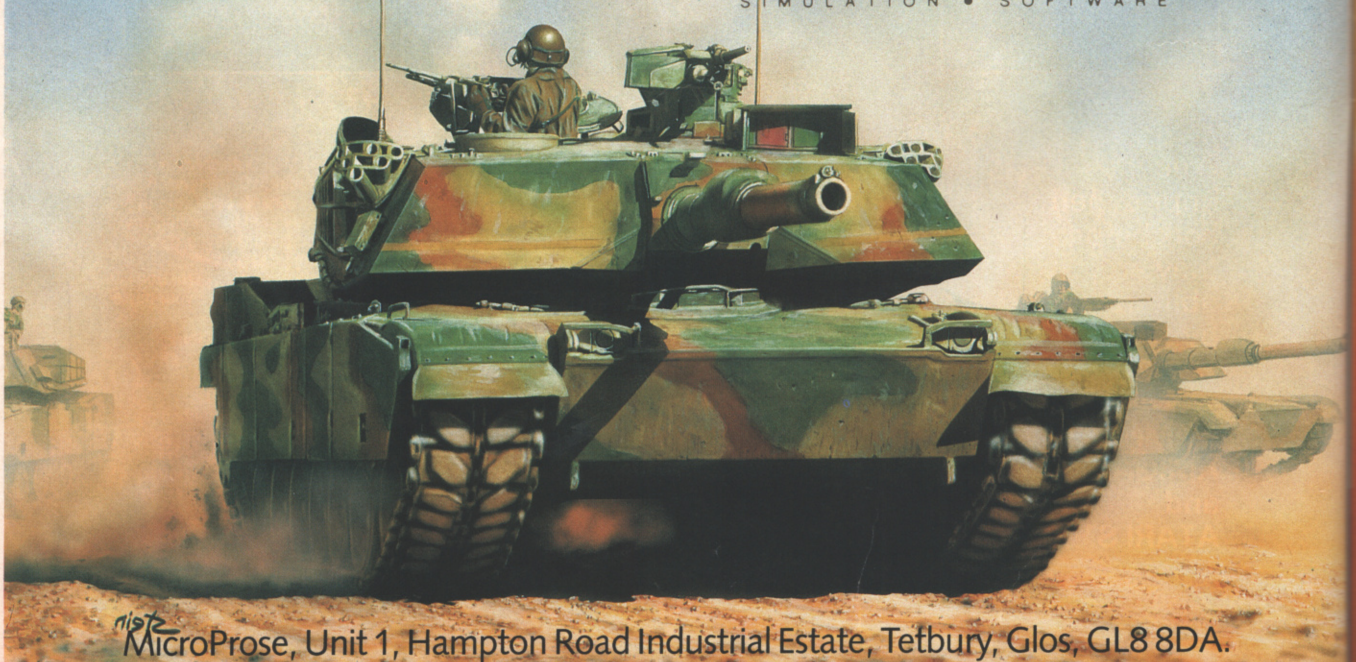


RED STORM RISING

This high technology simulator of strategy & tactics is based on the International best seller by Tom Clancy.

Working with the authors, MicroProse have brought the book's intense action and excitement to your computer screen. You are put in command of an American nuclear attack submarine at a time when 2 super powers collide. Available for C64 £14.95 cassette, £19.95 disk, Atari ST £24.95, IBM PC Compatibles £24.95 . . . "AWESOME" (CCI)

MICROPROSE
SIMULATION • SOFTWARE



MicroProse, Unit 1, Hampton Road Industrial Estate, Tetbury, Glos, GL8 8DA.

THE MISSION IS VITAL – THE ODDS ARE AGAINST YOU.

F15 Strike Eagle II

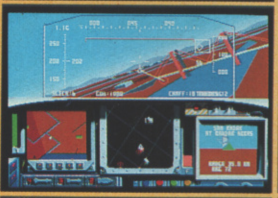
F15 Strike Eagle II is a whole new concept in computer air warfare. Dogfighting is the name of the game. The air swarms with enemy aircraft. Dice with death as you light your 'burners' and head for the skies. Success depends on making the right moves – fast. Super smooth, non-stop action takes place over 250,000 square miles of authentic terrain. Superb, solid-filled polygon based 3D graphics makes it feel as though you really are in the thick of the action. Hundreds of options, four difficulty levels and a vast amount of missions and scenarios make F15 Strike Eagle II perfect for dogfighting veterans and novices alike.

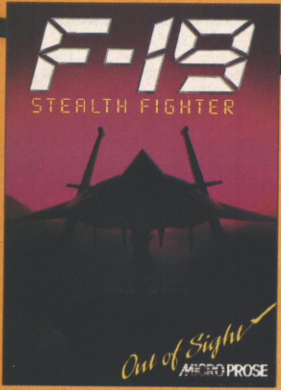
F-19 Stealth Fighter

MicroProse's F-19 Stealth Fighter transports you into the real world of Stealth Technology. Placed in charge of one of the USAFs most valuable and secret aircraft, you must carry out missions deemed too dangerous for normal aircraft to accomplish. Amazing three-dimensional graphics add a totally new dimension to F-19 Stealth Fighter as you fly, undetected, at 75 feet around Berlin and strike deep within Communist territory.

F-19 is not just a flight simulation – it's an experience!

F-15
STRIKE EAGLE
II
MICRO PROSE





Gunship

Gunship has proved itself to be one of the truly great combat flight simulations. Based on the AH-64 Apache, one of the most advanced attack helicopters in the world and developed with the help of real attack helicopter pilots, Gunship lets you loose on a high-performance helicopter that can fly low and slow, hover, sideslip, fly backwards, rotate and go into a full-blooded, 200 knot power dive through some of the hottest combat zones in the world.

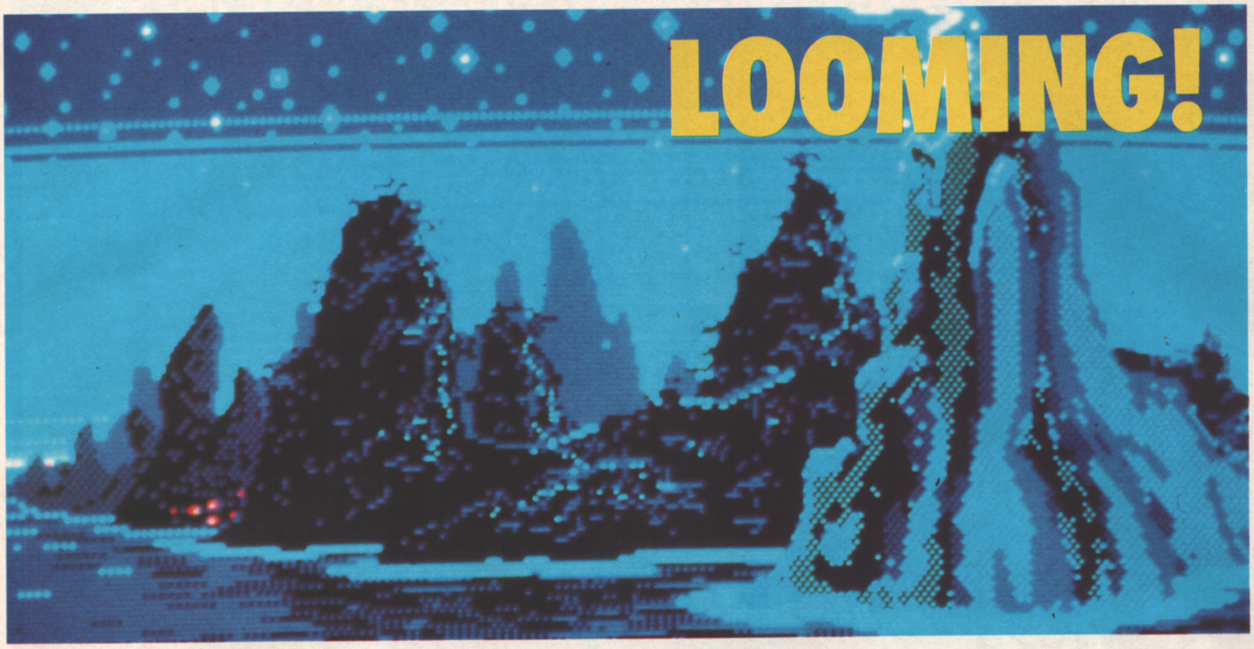
In the face of adversity, it is a brave heart and sharp mind that matters more than the technology behind the man.

The spirit of attack is all . . .

MICRO PROSE
SIMULATION • SOFTWARE

MicroProse, Unit 1, Hampton Road Industrial Estate, Tetbury, Glos, GL8 8DA. stein

LOOMING!



▲ **Loom – is it the ultimate graphic adventure? You'll have to wait until next year to find out.**

After last month's news of US Gold's signing of Dynasty Wars, the Birmingham gang has just snapped up another CapCom coin-op in the shape of UN Squadron (see last month's Arcades column).

The horizontally-scrolling blaster has yet to be handed out to a programming team, but it seems likely that the job will fall to Arc Developments, the team behind **Forgotten Worlds** and **Crack Down** (see page 49). If so, work should begin sometime in the new year, with a release planned for sometime in the summer.

And moving from US Gold to its most famous affiliate, we find work progressing at full speed on George Lucas's Californian ranch as Lucasfilm Games is currently beavering away on two new projects for release next year.

The first, **Loom**, is a graphic adventure in the style of **Maniac Mansion**, **Zak McKracken** and **Indiana Jones**. It's been designed by Brian Moriarty, the man behind many of the Infocom adventures, and casts you as an apprentice wizard set the task of finding and rescuing the elders of his village. Magic is the name of the game – spells play a vital part, and mastering the art of sorcery is the key to success.

In a more action-orientated vein there's **Their Finest Hour: The Battle Of Britain**, a World War II flight simulation with strategy elements – a sort of revamped **Battlehawks 1942**.

Battle Of Britain recreates the famous air war of 1940, in which the full force of Goering's Luftwaffe fought it out with the RAF's 'few' over Southern England. A nice twist is that you don't have to make do with Spitfires and Hurricanes – you can take command of the opposition and attempt to over-run the country if the mood takes you.

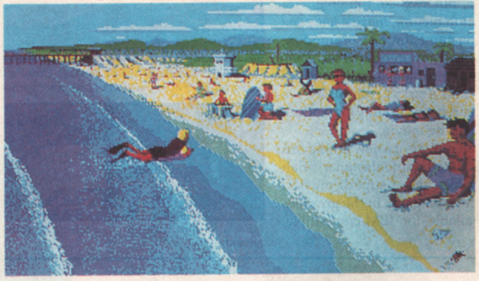
Both **Loom** and **Battle Of Britain** should be released in the early part of next year (a more specific release date has yet to be set) on ST, Amiga (£24.99) and PC (£29.99).

And finally, despite rumours to the contrary, US Gold's other major American cousin Epyx has not gone down the pan – it has simply ceased its publishing operation and will concentrate instead on development.

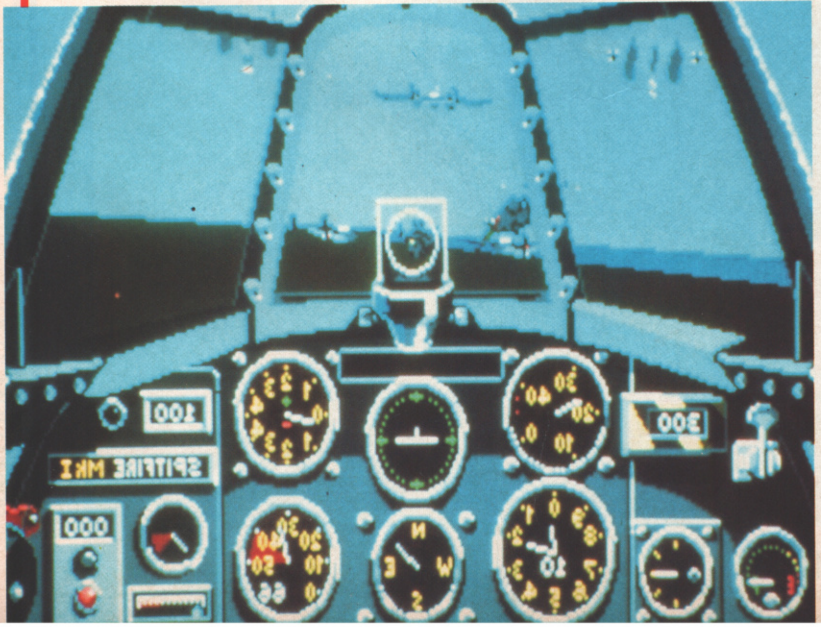
As if to prove this point, the latest in the company's long-running Games series is currently under development. **California Games II** features four events (strangely, the number of events in the Games games seem to be dwindling rapidly) – Jet-skiing, Skateboarding, Snowboarding and Bodyboarding!

A firm UK release date hasn't been set, but expect to see something sometime early in 1990.

▼ **The ancient art of Bodyboarding as seen in Epyx's forthcoming California Games II – PC EGA.**



▼ **Dakka dakka boom! Take control of the good guys or bad in Lucasfilm's forthcoming Battle Of Britain.**



WHAT'S THE SCORE?

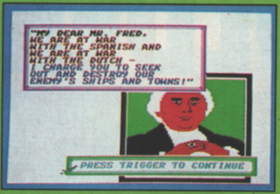
MicroProse's action games feature a depth of realism, excitement and strategy rarely seen before in computer entertainment.

TWO SCORE GOLD PIECES

Pirates, played by over a quarter of a million square miles, offers unparalled gameplay and adventure on the high seas;

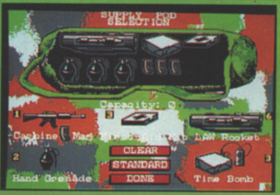
SCORE TO SETTLE

Airborne Ranger's fast-paced action challenges your skills and reflexes over a dozen missions deep behind enemy lines.



"MY DEAR MR. FRED.
WE ARE AT WAR
WITH THE SPANISH AND
WE ARE AT WAR
WITH THE DUTCH -
I CHARGE YOU TO SEEK
OUT AND DESTROY OUR
ENEMY'S SHIPS AND TOWNS!"

PRESS TRIGGER TO CONTINUE


SUPPLY POD SELECTION
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LAW Rocket
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CLEAR
STANDARD
DONE
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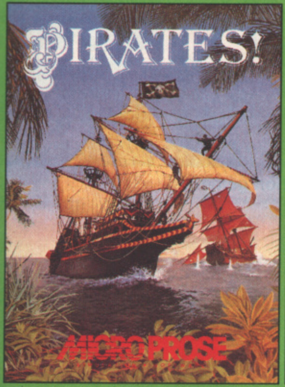
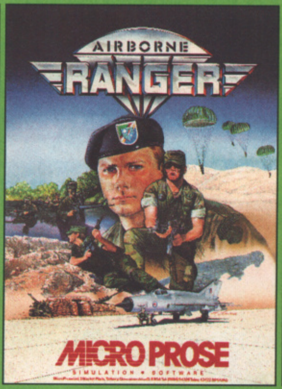
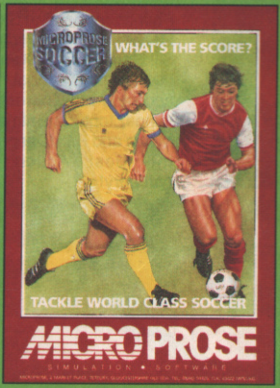
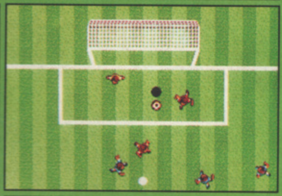
Hand Grenade
Time Bomb


PIRATES!
MICROPROSE

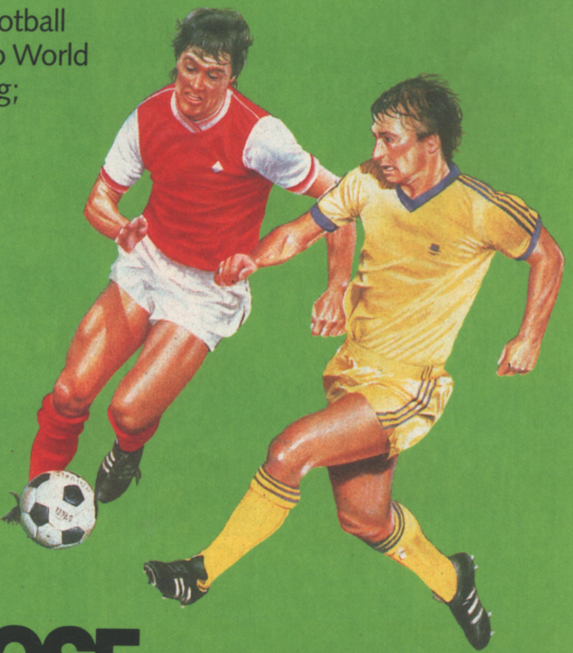

AIRBORNE RANGER
MICRO PROSE
SIMULATION • SOFTWARE


MICROPROSE SOCCER
WHAT'S THE SCORE?
TACKLE WORLD CLASS SOCCER
MICRO PROSE
SIMULATION • SOFTWARE



WHAT'S THE SCORE?

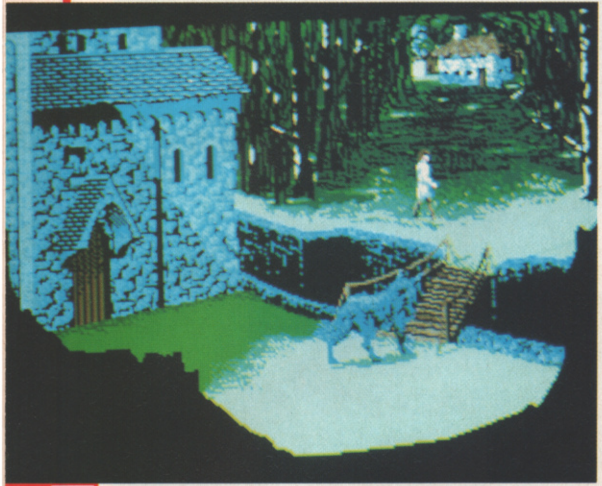
Soccer was the world's first true football simulation – from indoor league to World Cup Final, it's just like the real thing;



MICRO PROSE
SIMULATION • SOFTWARE

MicroProse, Unit 1, Hampton Road Industrial Estate, Tetbury, Glos, GL8 8DA.

GOLDEN SHOT

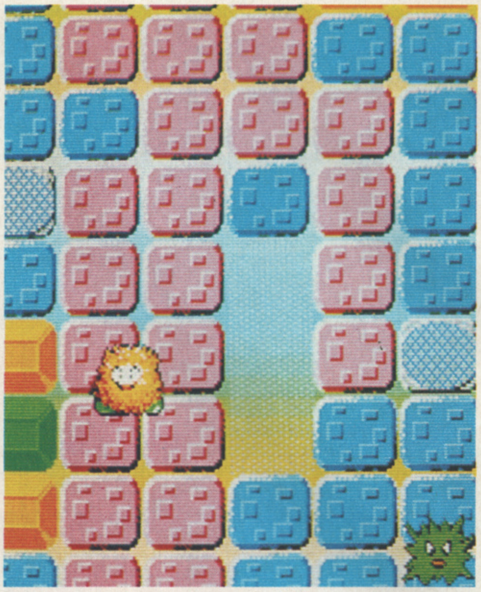


AAAH... Paris. Home of fashion, culture, art and... the Tilt D'Or awards. The French software industry's answer to the Oscars are held here every year, and this year's ceremony has just drawn to a close.

The awards are decided and doled out by Tilt, France's top games magazine, and the winners were (rips open gold envelope)...

Best Simulation: M1 Tank Platoon (Microprose)
Best Action Adventure: Last Ninja II (System 3)
Best Flight Simulation: Falcon (Spectrum HoloByte)
Best Adventure In French: Future Wars: Time Travellers (Delphine)
Best Adventure In English: Indiana Jones And The Last Crusade (Lucasfilm)
Best Strategy Game: Populous (Electronic Arts)
Best Sports Simulation: Joint Winners – Great Courts (Pro Tennis Tour, UbiSoft) and Kick Off (Anco)
Best Arcade Conversion: Strider (US Gold)
Best Shoot 'Em Up: Silkworm (Virgin)
Best Animation: Interphase (Image Works)
Most Original Game: Sim City (Infogrames)
Best Graphics: Shadow Of The Beast (Psygnosis)
Best Graphics Utility: Deluxe Paint III (Electronic Arts)
Best RPG: Neuromancer (Electronic Arts)
Best Music: Future Wars: Time Travellers (Delphine)
Best Action Game: Skweek (Loriciels)

There were four unexpected results: a tie in the Best Sports Simulation between Great Courts and Kick Off, Interphase winning Best Animation (beating Stunt Car Racer and Powerdrome!), Silkworm beating Xenon 2 to take the Best Shoot 'Em Up accolade and Skweek (of all things) topping Batman: The Movie and Rick Dangerous in the Best Action Game category!



► Skweek – best action game??!!

THE EURO DISCO

FUTURE WARS
TIME TRAVELLERS
DELPHINE SOFTWARE CINEMATIQUE
LES VOYAGEURS DU TEMPS
LA MENACE
FUTURE WARS
TIME TRAVELLERS
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℗ 1989

VIDEO game soundtrack albums are nothing new in Japan, where Compact Discs of the top coin-ops are widely available and the trend for bundling a remixed soundtrack on a cassette with a game is nothing new. Europe however, has yet to see the computer game equivalent of a movie's soundtrack album.

But here's a step in the right direction. Delphine Software has just produced a CD soundtrack album for Future Wars: Time Travellers. The sexy gold disc comprises 11 tracks, taken from the game and remixed at Delphine's recording studios by company boss Jean Baudlot (the man behind many of Richard Clayderman's songs).

But don't rush off down to Our Price yet – the disc has been produced exclusively for France's Generation 4 magazine, and can only be purchased through mail order. But if you're that desperate for a copy, drop us a line and we'll see what we can do.

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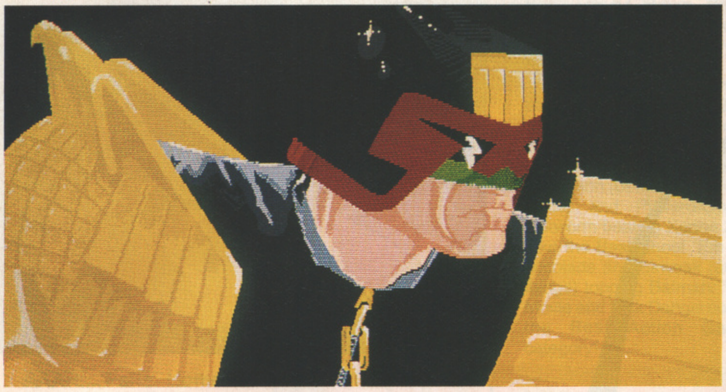
SHOWcase

IIIIIIIT'S Showtime! Have you written or are you in the process of writing a game but don't know how to go about getting it published? Maybe your artistic or musical talents are currently gathering dust and need an airing. Well here's your chance. Showcase is a unique interface between programmer, graphic artist (or musician) and the software publishers of the world. Why waste time running around the country, dressed to impress when you can let our pages do the talking. Send your work, along with relevant personal details, past achievements and sufficient information about the project in question (including sketches etc where possible) to SHOWCASE, The One, 30-32 Farringdon Lane, LONDON EC1R 3AU. We can't guarantee to find you a publisher, but where else will you get such a wonderful opportunity to expose yourself in public?

Already Tempus, featured last month, has been signed up by one of the country's leading publishers.

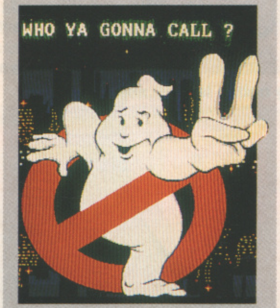


Judge Dredd gives us his best side in this simplistic but effective DPaint drawing.

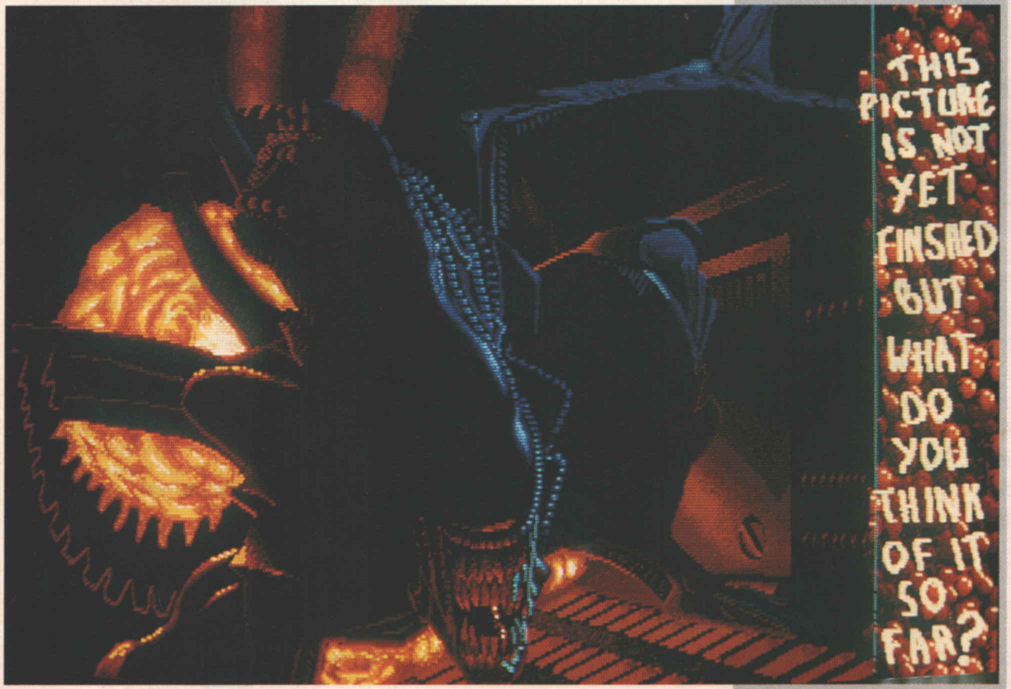
4,000 WORDS

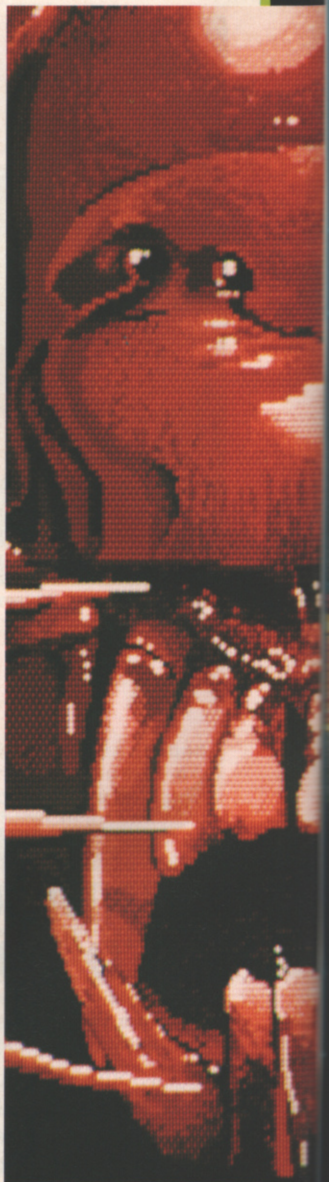
SEVENTEEN year-old Lee Ellershaw is an A-Level student with a keen interest in computer art. He's been drawing on his Amiga for over a year now, and everything you see here was rendered on **DPaint I** and **III** in medium resolution using 16 colours. Most of his work is inspired by films, comics or adverts in computer magazines – hence the inclusion of **Judge Dredd**, **Rogue Trooper**, **Aliens** and **Baal** in his portfolio. Lee's keen to draw title or loading screens for games, and possibly even sprites. Anyone interested in making use of this budding talent should contact us here at The One for further details.

A novel variation of the Ghostbusters II logo.

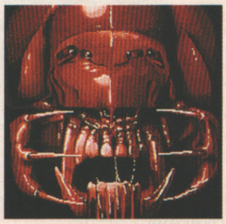

WHO YA GONNA CALL ?

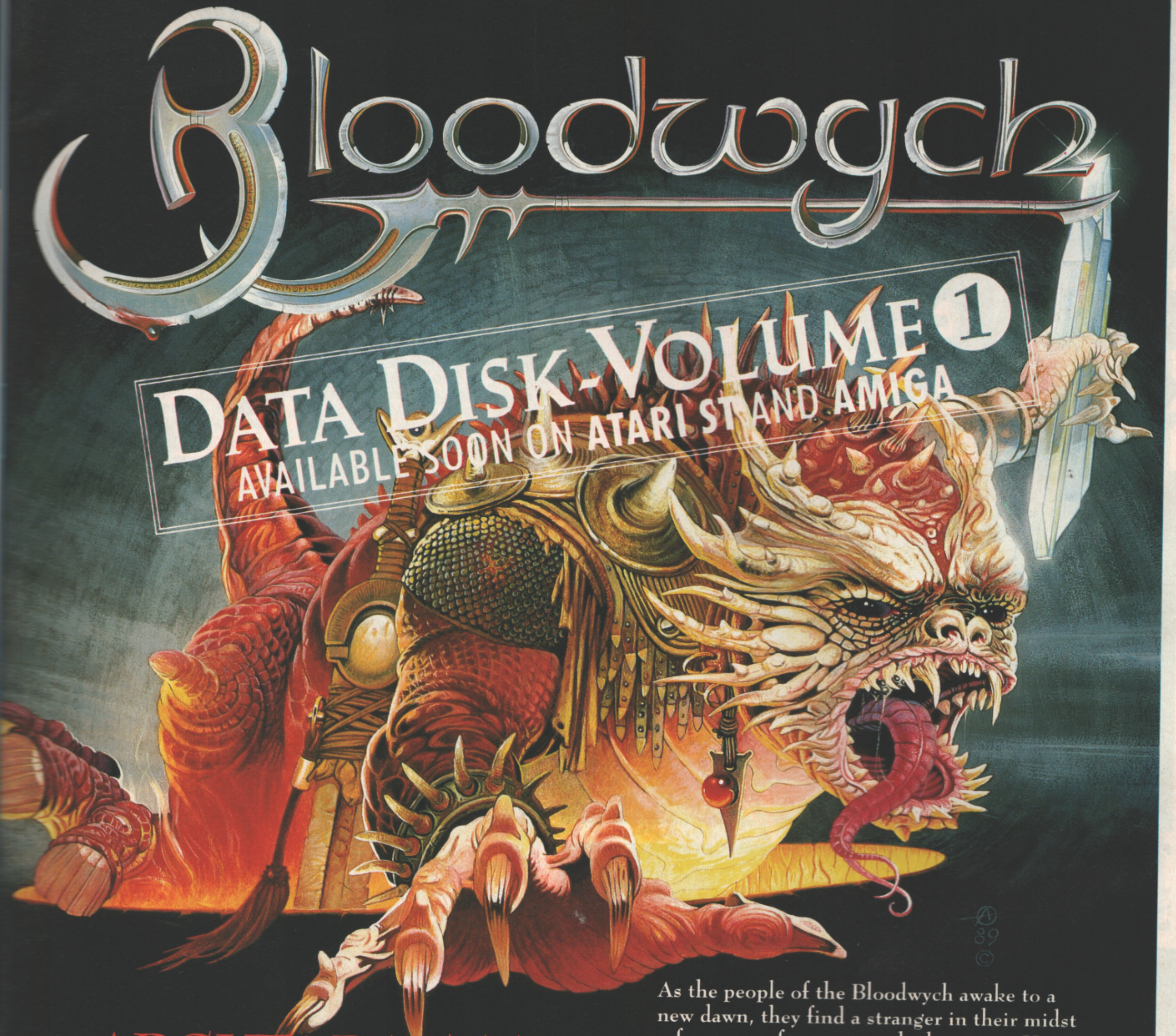
One of the aliens that put the Alien into Aliens... an unfinished sketch but looking good nonetheless.


THIS PICTURE IS NOT YET FINSHED BUT WHAT DO YOU THINK OF IT SO FAR?

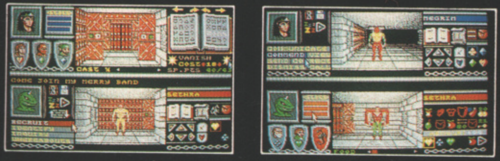


Lee's rendition of Psyclapse's Baal artwork – produced on DPaint I (just for the record).




Bloodwych
DATA DISK-VOLUME 1
AVAILABLE SOON ON ATARI ST AND AMIGA
A 89 ©

ARGUE! BARTER! LIE THROUGH YOUR TEETH!!!



Atari ST Screen Shots

Amiga	£24.99
Atari ST	£24.99
Spectrum (tape)	£9.99
Spectrum (disc)	£14.99
Amstrad CPC (tape)	£9.99
Amstrad CPC (disc)	£14.99
Commodore 64 (tape)	£9.99
Commodore 64 (disc)	£12.99

image works

As the people of the Bloodwych awake to a new dawn, they find a stranger in their midst – from one of many races he has come. His task; to halt the demon that lies dormant within the Castle of the Bloodwych.

Unification of the Crystals of Sanguis will secure the Behemoth in his lair for all eternity. Should they remain separate, then he shall rise to bring darkness into the world.

This unique role-playing fantasy game allows greater interaction with the environment than has ever been seen before. Argue, barter, negotiate – even lie through your teeth! The fully implemented personalities of all the characters in Bloodwych allows a rich style of role-playing that has only been dreamt of.

With one or two player simultaneous mode, this is the game that you've been waiting for. Bloodwych for those that dare!

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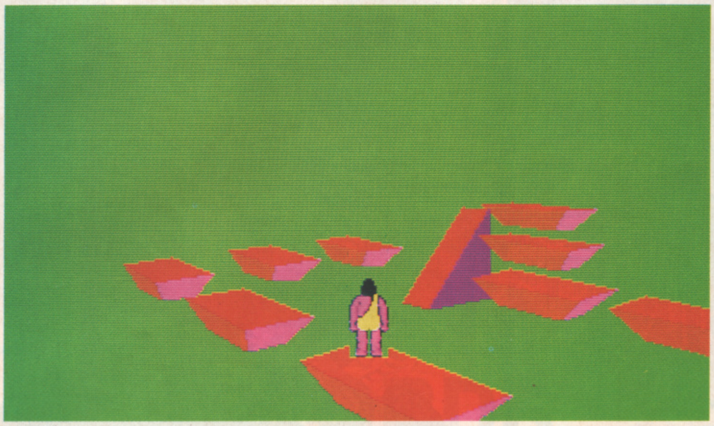
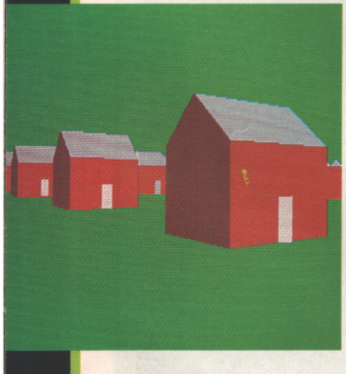
LAURA ASHLEY LOUNGE SIMULATOR

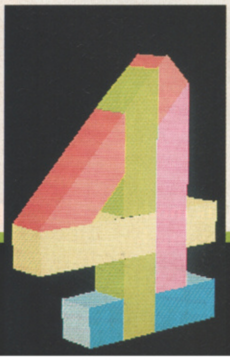


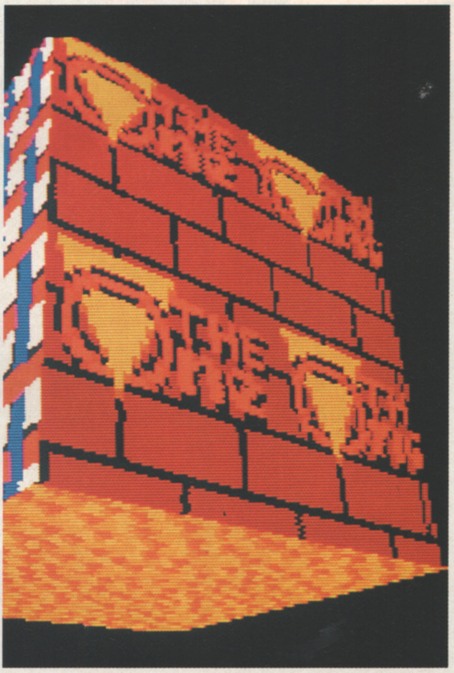
Frak! Three – in 3D.

Walk around your local housing estate in this display of 3D wizardry.



So effective, you can almost hear the Channel Four trumpets...





A cube with textured surfaces – a forerunner of Nick's **Interior Designer** program. You can use any 32 x 32 dot drawing as a point of reference, although in this case the building blocks are tesselated so they can be joined together thus.

MARK Spruthers, alias Len Pickling, perhaps better known as Orlando, but really called Nick Pelling (!) is an illustrious author whose programming career spans four generations of Acorn. His portfolio includes such classic events as **Hedgehog** (a prickly **Frogger**-alike on the Atom), **Arcadians** (**Galaxians**), **Zalaga** (**Galaga**) and the yo-yo yomp **Frak!** on the BBC and Electron, and, more recently, **3D Pool** for the Archimedes (in a state of limbo), ST and Amiga.

But that was all yesterday. What of tomorrow? For a clearer picture of what's on offer, we need to go back to last year when Nick acquired Acorn's 32-bit wonder-computer. He began to tinker with some polygon manipulation and produced a compilation of sequences featuring the Channel Four logo.

Ever the innovator, Nick wanted to take things further and use textured surfaces, but he didn't have the time to a) write a suitable program, and b) learn how to program well enough to write it in the first place. A few months later, Nick wrote a dynamic perspective scaling routine featuring Groucho Marx, with littlest sister Roz starring in the sequel. He could have used any image, but she just happened to have her face in front of the video camera at the time of digitising (lucky it wasn't anything else).

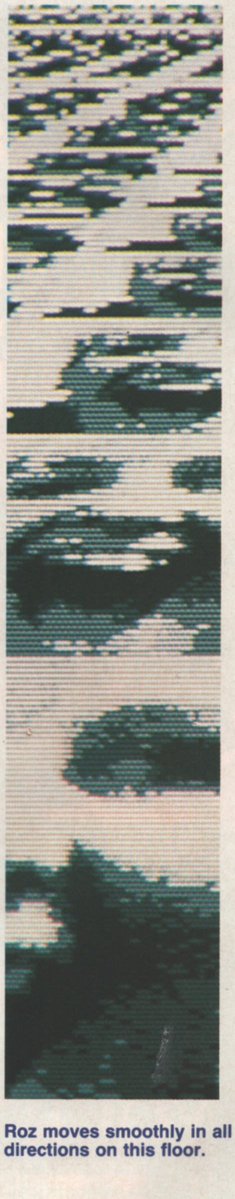
Next came polygon-draw and ordering practice using a council estate. And then he started work on **Frak! Three**...

Frak! Two: Journey To The Bubble Machine never quite came together. Just for the record, it was vertical scrolling, using a **Marble Madness** perspective, and saw Trogg Jnr armed with a boomerang and riding a skateboard. "It was supposed to be a computer musical – at end of the chorus all the characters on screen would jump up and spin around before carrying on.

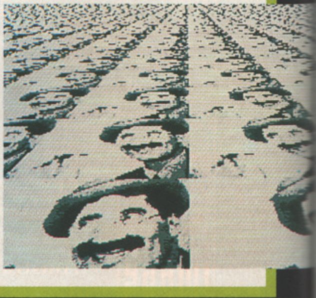
And **Frak! Three**? "I wanted to link polygons with designed graphics, which is where the textures came in. The half designed, half polygon effect bridges the gap between art and artifice."

But work on **Frak! Three** was temporarily suspended after Nick spoke to a friend who has a tenuous link with a certain DIY furniture store: "It seemed like a good idea to put the texture mapping to a more practical use, like designing kitchens, lounges, bedrooms and so on." If anyone else has any further suggestions for use of texture mapping, then don't hesitate to contact us so that we can contact Nick.

So, For Sale: **Frak! Two**, **Frak! Three** and an **Interior Design** package.



Roz moves smoothly in all directions on this floor.



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WORK IN PROGRESS

Tusker

Arcade adventure aficionado System 3's African romp, complete with cacti, cannibals, caves and coconuts, is in the process of being converted to 16-bit. Kati Hamza went exploring...

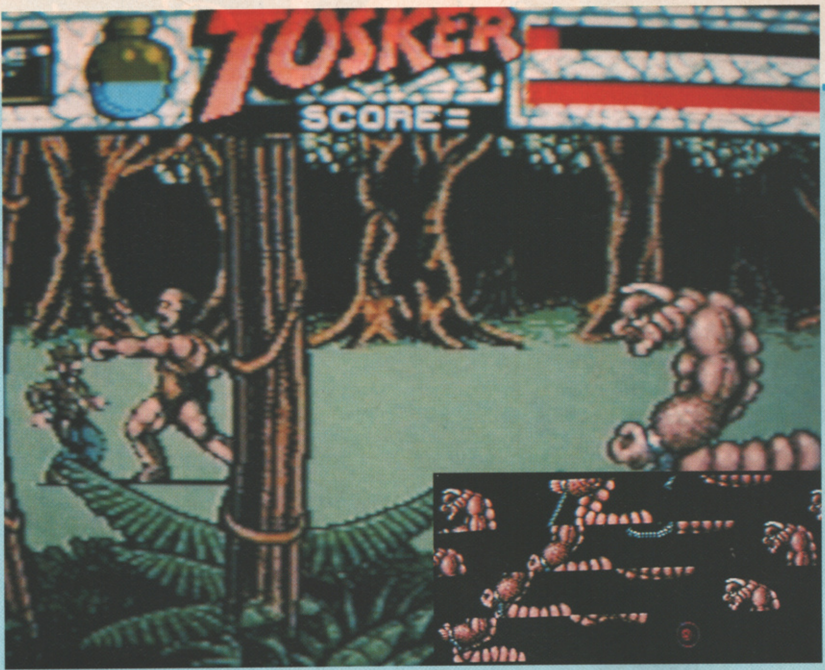
TUSKER's story centres around one of the oldest, most compelling legends of the jungle. For centuries explorers have been speculating about the existence of the elephants' graveyard, but so far nobody has come up with any proof. Tusker's father was the only man who ever came anywhere near succeeding, but he died in the attempt. Now his son has determined to continue where Tusker Senior left off. Equipped with nothing more than a map and his father's graveyard dossier, he sets off in search of Africa's most closely guarded secret through three sections of puzzling arcade action.

The man charged with translating the story into 16-bit is Aleric Binnie, otherwise known as `Baldrick' to his 'friends'. Among his other projects, the most recently released was Activision's conversion of Sega's coin-op **SDI**, on which he worked in partnership with graphics artist Bryn Redman. Bryn's also responsible for the distinctive cartoon-style graphics of **Tusker**.

Most work so far has been carried out on a PDS hooked up to an ST and an Amiga with the emphasis on the Amiga. A PC version is in the pipeline but System 3 isn't planning to tackle that until later on 'when we expect the PC market to develop a bit more,' states Marketing Manager Adrian Cale. Essentially the final versions will be an Amiga to ST port, although all the original 16-colour graphics are being developed on the ST using **Art Studio**.

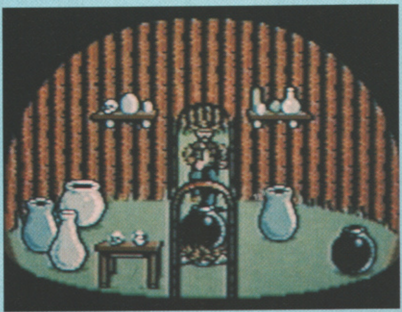
Already it's the bulk of graphical material that's posing the biggest memory problems. With huge man-eating slugs, a drastically over-sized preying mantis and a horrible swamp monster, plus hordes of cannibals, jungle animals and nomad inhabitants, there's plenty of opportunity for going to town on the graphics. Not surprisingly, data compression is top of Aleric's list of priorities. 'The final game should take up about two megabytes with all the graphics - maybe a bit more.' On both formats, it's likely to run to two disks.

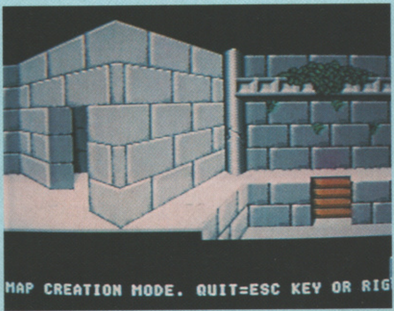
Sound is being developed by the Maniacs Of Noise, who are also working on a couple of System 3's other development titles, **Myth** (see page 48) and **Vendetta**. 'We found after playing the 8-bit version with and without the music, that the music definitely added a lot to the gameplay so an in-game tune for the 16-bit versions was a priority.' The complete soundtrack should feature an appropriately tribal in-game tune plus a host of sound effects. Whether the latter will be sampled depends entirely on the amount of memory space available. Puzzleability and graphics are paramount and ultimately the sound should take up no more than its allotted 64K.



This mean mother isn't just in danger of devouring Tusker - full-size it would also eat up memory space. Instead, like all of the game's larger sprites, it's made up of several less memory-intensive strips like the ones shown on the bottom right of the screen.

The game environment which runs to about 60 screens started out life as a basic map. Individual rooms are then translated into graphics screen by screen. Pulling the joints between locations into the centre of the screen shows just how accurately the 3D is worked out.



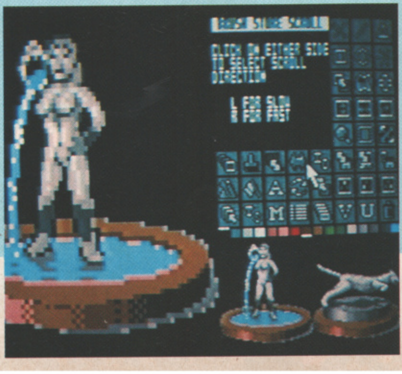


MAP CREATION MODE. QUIT=ESC KEY OR RIG

Nothing is exactly what it seems. Innocent-looking objects hold unknown secrets and seemingly empty locations hide entrances to unsuspected caverns or rooms. It may not be obvious how to us a certain pick-up at first, but as the game progresses, its usefulness is bound to be revealed.

System 3 has a reputation for lacing its arcade action with a strong puzzle element and Tusker is no exception. There are around thirty different pick-ups (from revolver to obscure temple jars) and no matter how strong you are, you won't get anywhere unless you work out when and where to use them.

Some graphical details, like this fountain, are added to the backdrop as sprites. Because you can walk around them, this greatly improves the sense of 3D.



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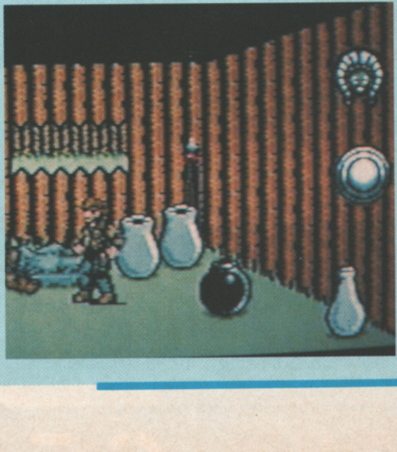

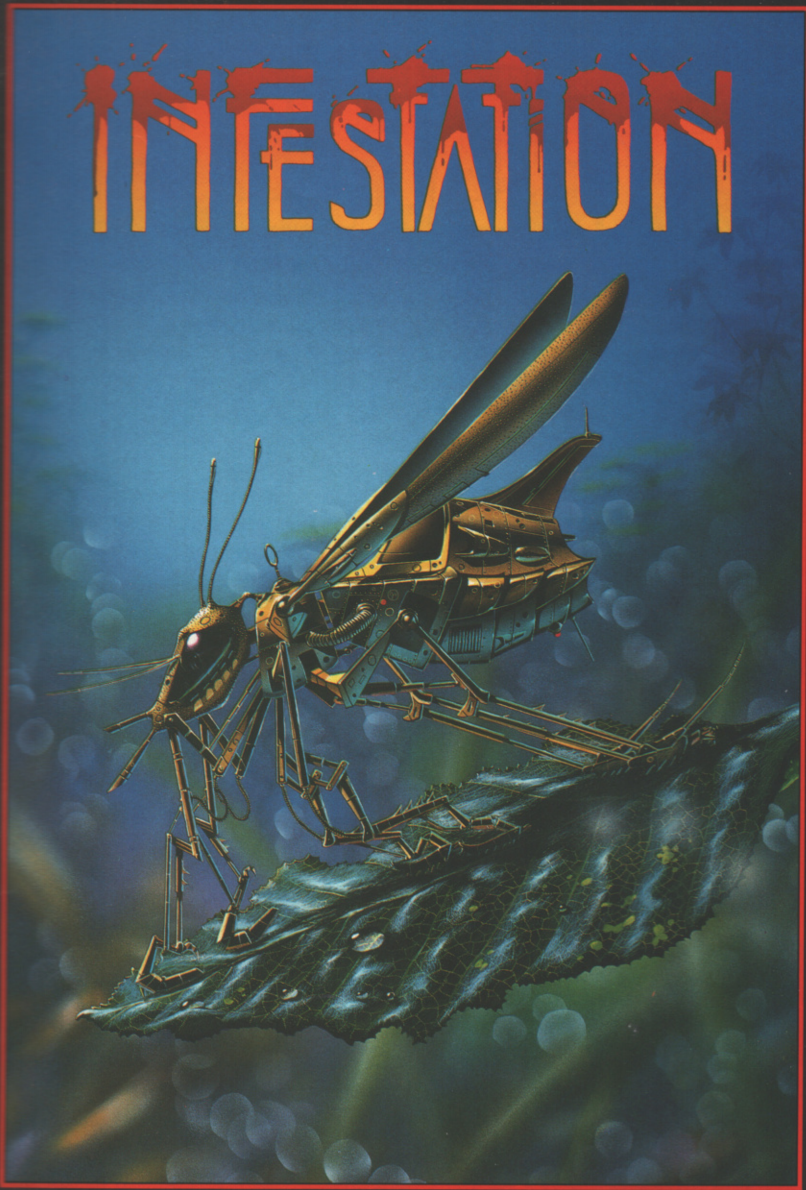

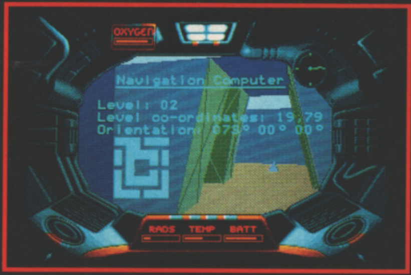

Navigation Computer

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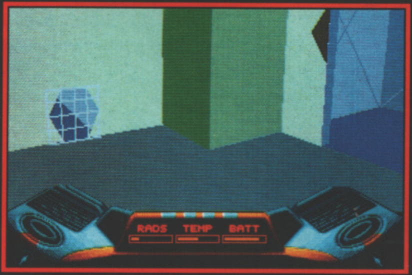

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Screen Shots from the Atari ST version **AMIGA/ATARI ST £24.95**

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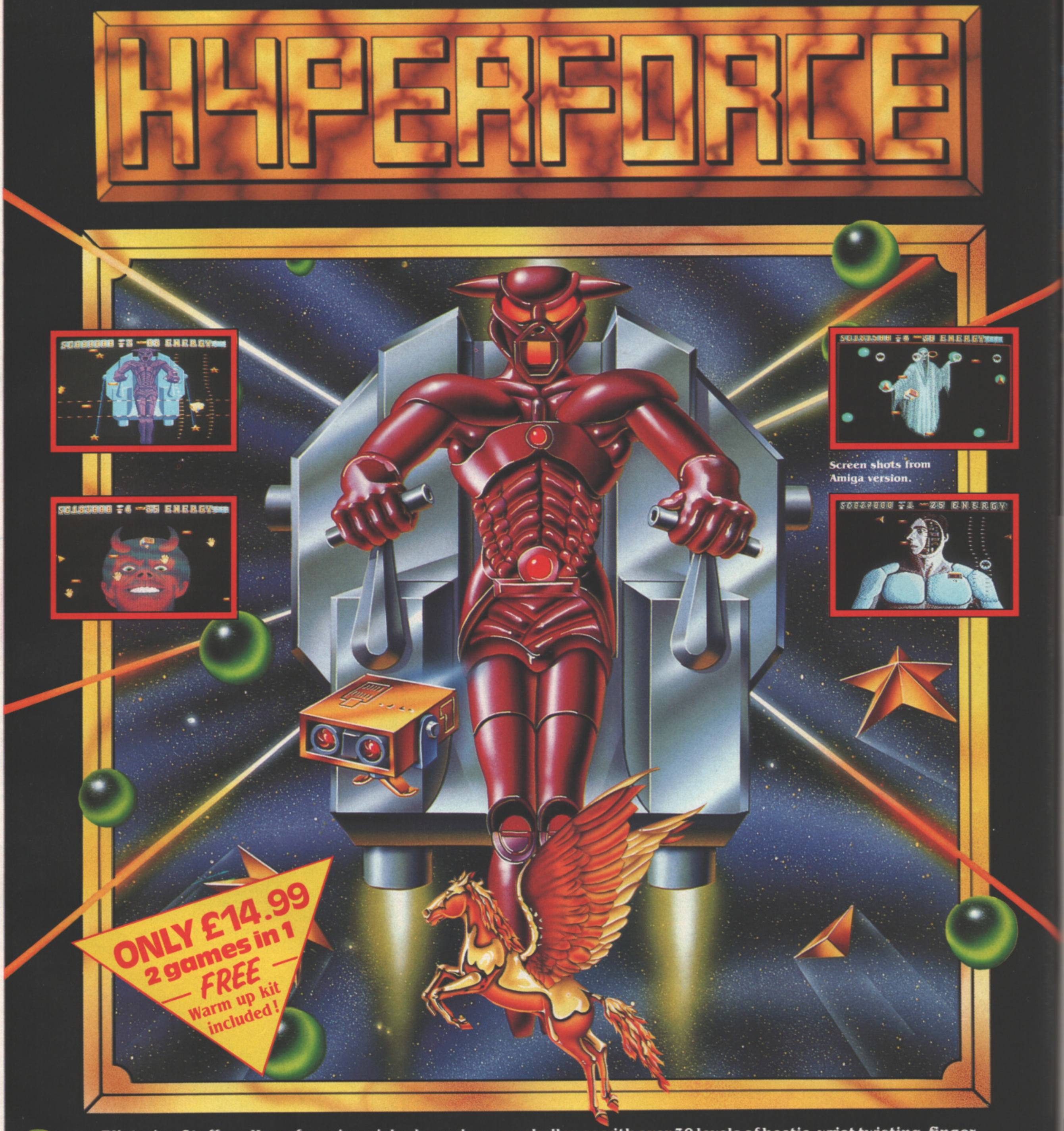

Screen shots from Amiga version.

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WORK IN PROGRESS

Until now, David Braben's Virus has been the only 16-bit shoot 'em up to exploit 3D presentation using a remote viewpoint. And that's probably because it's not an easy thing to do, according to Graftgold's Dominic Robinson. And he should know: he's currently putting the finishing touches to a new Microprose game using such a technique. Brian Nesbitt may not be able to pronounce or understand it, but he's impressed all the same.

LOOKING to the future... Dominic Robinson.

Simulcra

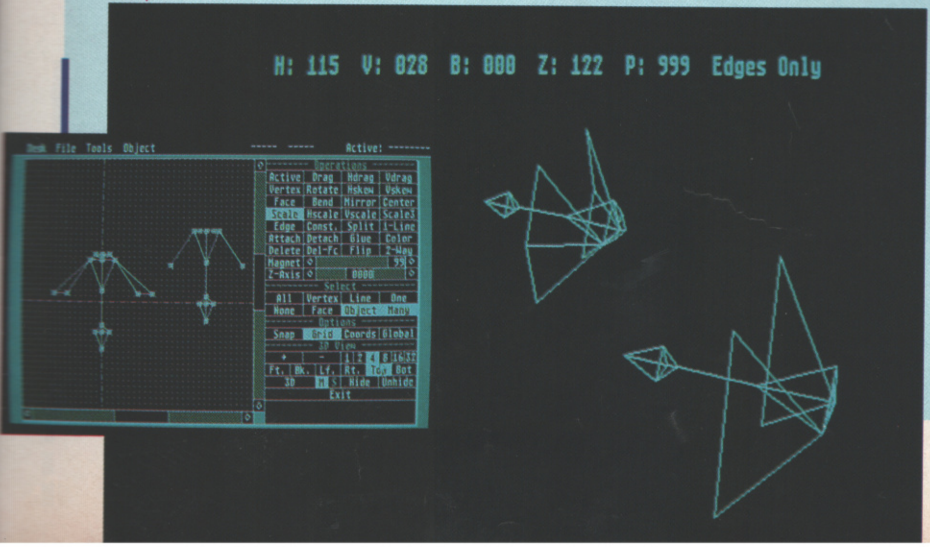
DOMINIC Robinson may not be one of the country's most widely recognised programming talents, but he's certainly one of our best. He's a clever devil - and surprisingly modest, too. With a what was then deemed 'impossible' Spectrum conversion of partner Andrew Braybrook's **Uridium** under his belt, Dominic co-designed Hewson's **Zynaps** and went on to generate fractal fjords on the ST and to write **OOPS** (Object Oriented Programming System), a choice chunk of coding which minimises the mundane when it comes to writing games.

Simulcra marks Mr Robinson's 16-bit game debut. Sadly, it also marks his parting from Graftgold, as he's off to join Vektor Grafix to pursue a more polygon-filled future. But enough the future - let's look at the present (and what a present)...

SO WHAT'S THE STORY?

"There isn't one as such," Dominic confesses. "Well not yet. The general idea is that it's a rescue mission. You control a tank, and you have to free these creatures imprisoned in cages on the planet's surface. I haven't actually implemented them yet, but they should look sort of plankton-like... fragile little things with semi-transparent wings."

AN ENERGY Sailer is developed on Sculpt 3D. **The simplistic model is Dominic's first attempt, but he eventually opted for the more detailed design.**



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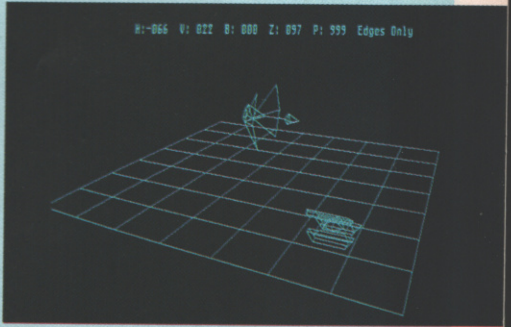
Exit

WHO NEEDS a paper and pen when there's a CAD package in the house... Produced in high resolution monochrome on Sculpt 3D**, this gridwork represents the surface of the planet. "I can actually get an idea of the scale of the objects relative to each other and to the surface, which helps me get a feel for how it's going to look."**



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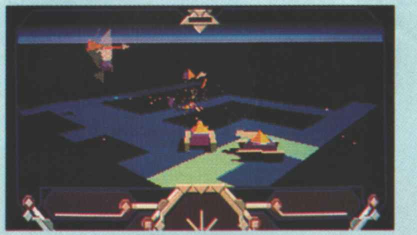
"It comes from Simulacra, meaning a superficial likeness to something," he explains. "Only I mispelled it..." Until recently, **Simulcra** was little more than a playable demonstration of what Dominic could do with 3D graphics - and a very impressive demonstration at that.

"I was frustrated with the usual methods of presentation, like sideways scrolling, isometric perspective and so on, so I decided to write something in 3D. Most 3D games are displayed in first-person perspective, which makes them incredibly claustrophobic. It's especially difficult for shoot 'em up style games. The more remote viewpoint gives you a better feel of where you are. **Virus** is impressive - you can actually see everything around you. But it's still a bit cramped as the craft is always in the middle of the screen.

"The beauty of having a new system to work with is that we can do virtually anything with it. The design went through several stages, but in the end we decided to produce a fairly simple arcade-style game which utilised the 3D presentation to be different. A 3D **Uridium**? I suppose we could have done it... but we didn't.

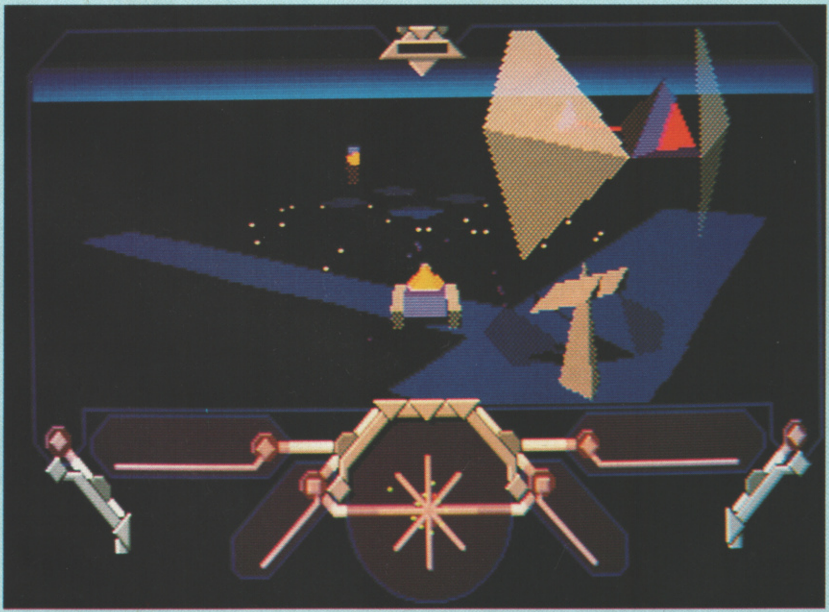
"It's very difficult to produce 3D arcade games because you don't have enough speed to run lots of objects at once. You have to design the game very carefully so that the system doesn't overload, but the pressure on the player is maintained. We were going have flying control in **Simulcra**, but a high frame-rate is required to fly at high speed, and to make it interesting when you are flying about there has to be lots of objects - lots of objects moving faster. Using a ground-based tank means I can run the game fast enough while maintaining an interesting level of action - most of the time **Simulcra** runs at around 10-12 frames a second. I'm using a multi-tasking system to keep the frame rate as fast as possible."

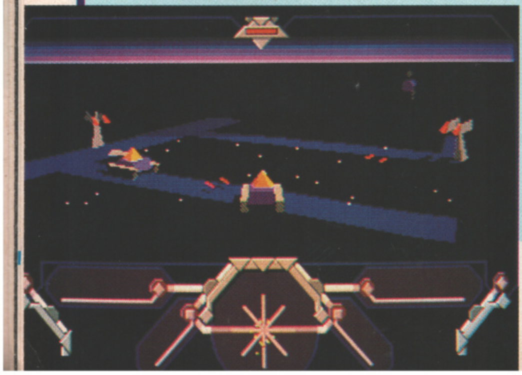
To maintain the overall effect of speed when the going gets busy, the distance between frames is increased. The player control system runs at 50 frames a second, and everything else at 17 frames, and because there's so much going on, the player's too busy concentrating on the action to notice. "There's nothing worse than games where everything slows right down when loads of things appear on screen."



SIMULCRA's circular world features tracks and plateaus to drive on and stars below. It's surrounded by force field which you can't pass - anything that hits it generates sparks, similar to the impressive explosion sequence seen here. "We put a lot of work into the control of the tank. You can't drive off tracks, which means you get immediate feedback about where you can and can't go and the solidity is emphasised to give a feeling of 'being there'."

ADVERSARIES include other tanks (which are restricted to the surface in the same way as your tank) and laser turrets, which are positioned at key points and rotate and elevate in an attempt to shoot directly at you. The adversaries are initially dormant (and consequently vulnerable) - until a giant Energy Sailer (right) energises everything in a set sequence. "It's best to figure out where the most dangerous adversaries are positioned and get there quick before they come after you."





THE RADAR in the centre of the panel at the bottom of the screen has two modes - all important objects relative to you are displayed until adversaries are in your vicinity, whereupon only your proximity is displayed in detail. The indicator at top lights up when there's incoming laser fire, which means you get enough warning when something fires from behind you, and possibly enough time to get out of the way.

GRAPHICS

Most of Dominic's graphic work is carried out on the ST Computer Aided Design package **Sculpt 3D**. "I don't draw any sketches on paper - it's easier to visualise on screen." He produces a 3D model, then using the plan and side views he takes the co-ordinates to allow him to reproduce the objects in the 3D system. "I'm using a special macro system where the objects are defined point by point. I have to specify how they are connected, but the program can then take this definition and produce it as a solid filled object, with or without a shadow, or as a line-drawing. The semi-transparent stuff is done with stippling (ie: every other pixel is missing)."

Dominic creates a collection of different turrets and bases which are joined together to build different shapes, and to create animation... "The guns on top of the towers are separate objects. I can also slot objects inside each other - like the caged creatures for example."

"Any major inspirations? Mainly films which use computer graphics. For example, the Recognisers from **Tron** make a cameo appearance."

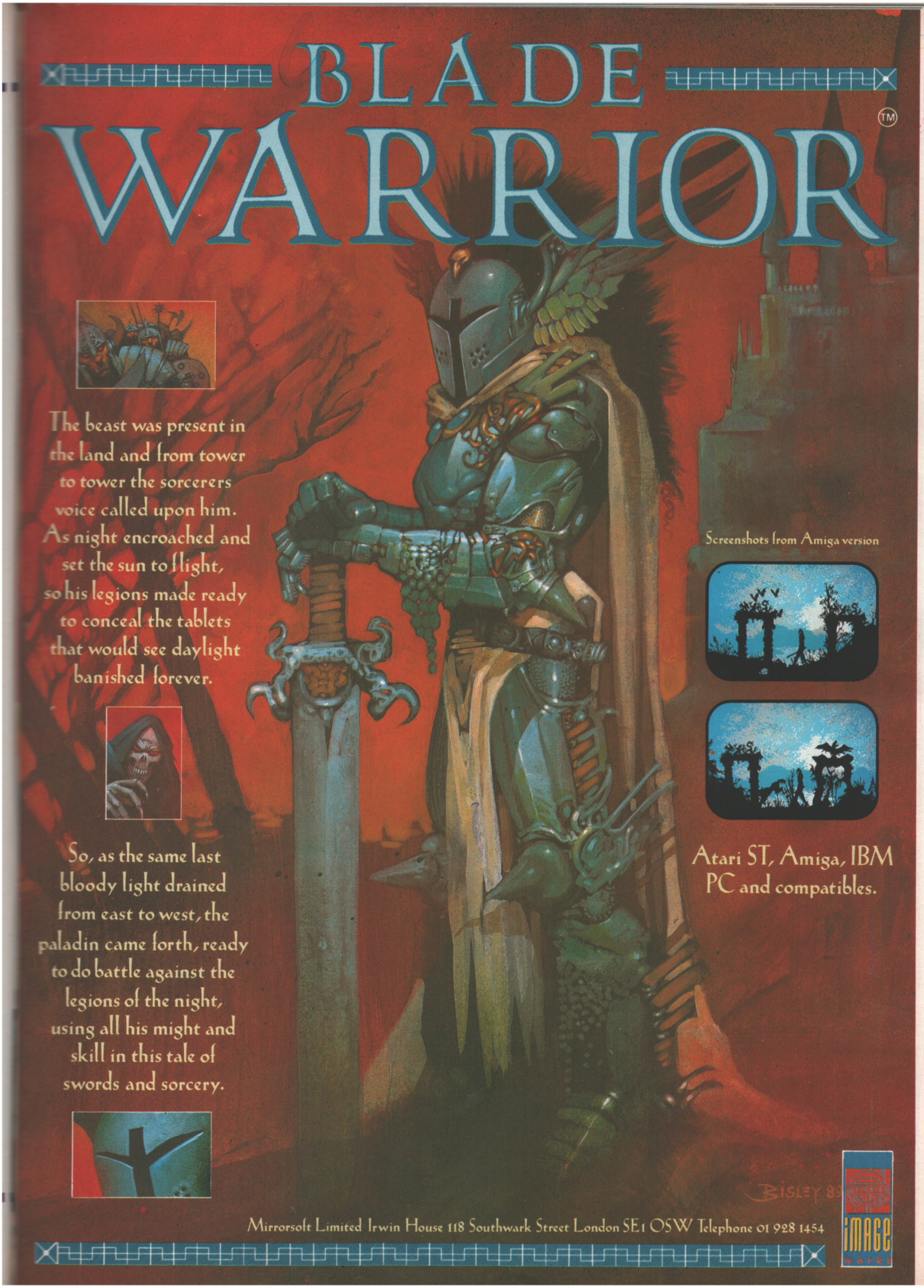
SHADOW SPEIL

The solidity of the objects is further enhanced by depth shading using diffuse lighting - the assumption of the presence of a single instant light source at an infinite distance in the air, with the brightness of each surface depending on the angle of incidence to the light source.

Each object also has its own shadow - but not simply a blacked-out version of the object cast below. Nope. These shadows are all cast relative to position of light source and scaled accordingly. This means if you had, say, a game with a time scale represented by the rising and setting of the sun, the shadows on the objects would get actually get longer and shorter!

SOUND

Not a lot's been decided on this front, although it's certain that Graftgold music men Steve Turner and Jason Page will be handling it. "The in-game effects will be produced using the same algorythmic system as our conversions of **Rainbow Islands**. Most of the enemies and events will have unique sounds, with the Amiga version featuring digitised samples. On the ST however, only the title tune will use samples."



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Screenshots from Amiga version

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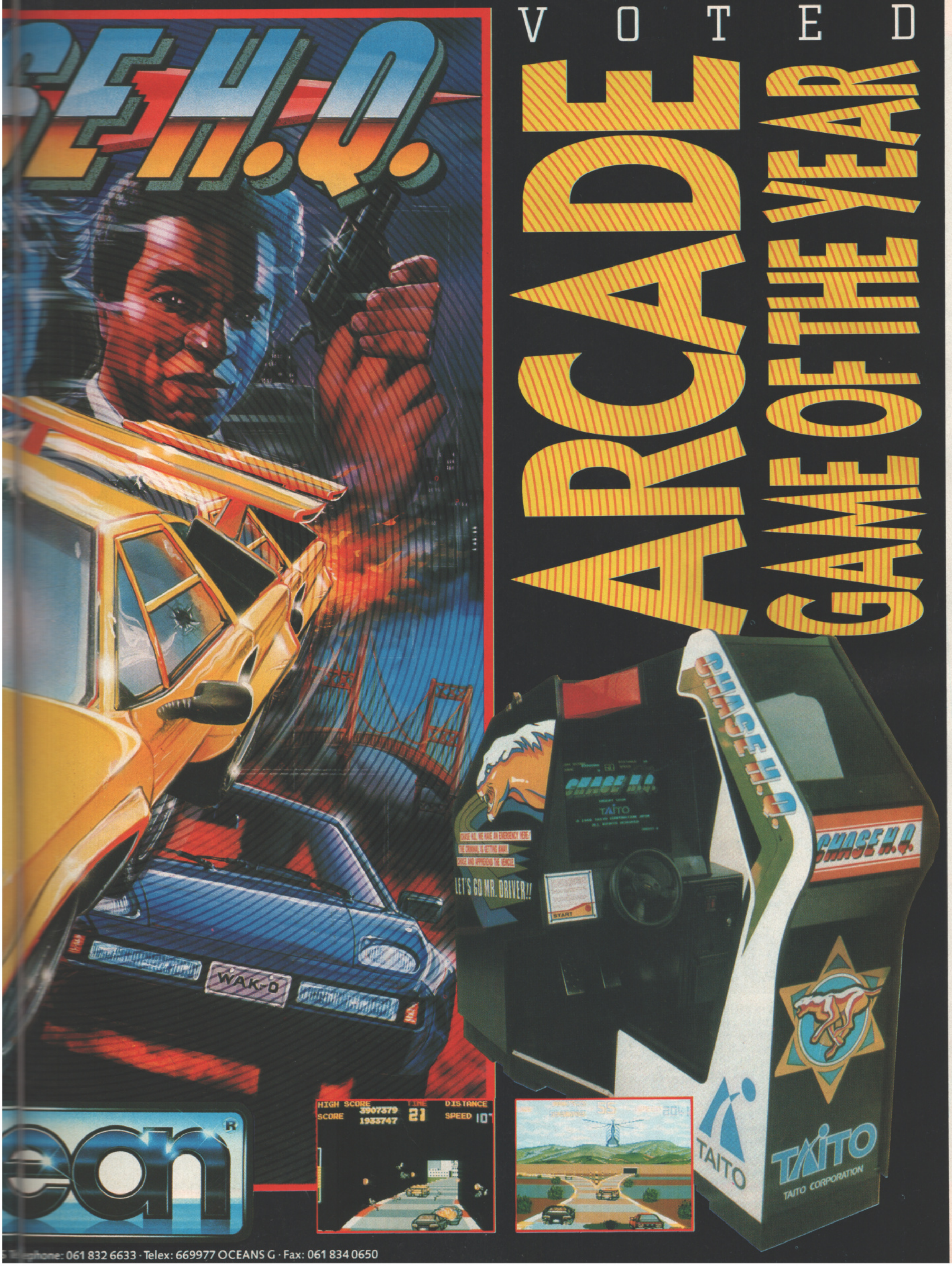
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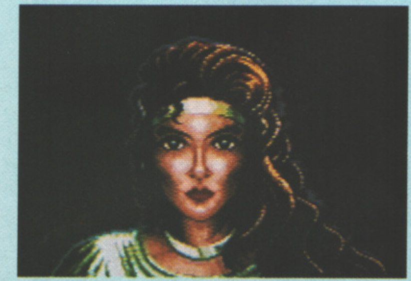
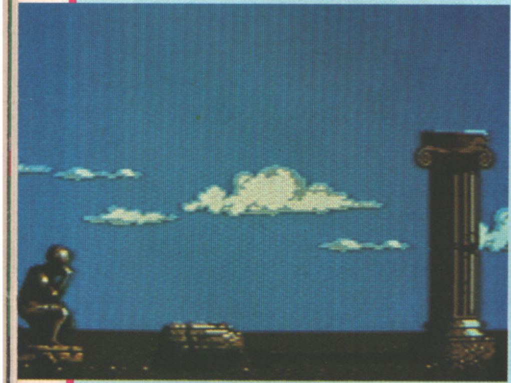
WORK IN PROGRESS

The best elements of the most commonly understood myths have been combined with an equally traditional blend of puzzles and fighting action to create System 3's latest arcade adventure. The legendary Gordon Houghton explains how the sum of the parts is greater than the whole.



This is your introduction to the game, and it's not just a pretty face. Just as you find your feet after being dragged back in time and the 'woo-ee-oo' sounds are fading from your ears, some impressive speech announces 'Welcome to Myth'.



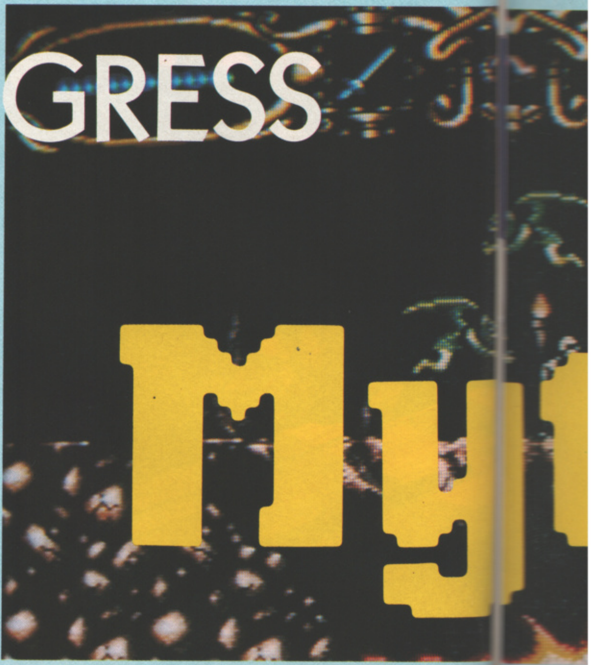
Each world in Myth is significantly different to the last one. Hades involves a horizontally scrolling arcade adventure packed with puzzles, while the Nordic world includes a multi-directional scrolling platform game, and the fourth world is a kind of psychedelic shoot 'em up. All levels, however, have strong puzzle elements which are carefully designed to make you kick yourself once you've worked them out. Make sure you're wearing slippers.

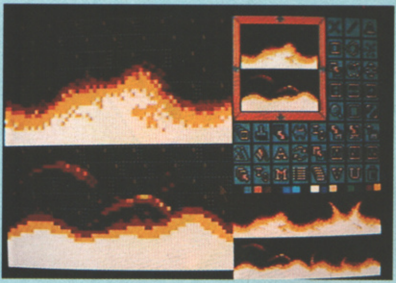
AN EVIL god called Dameron has gone back through time and begun twisting his thoughts into the minds of the good mythical gods of the past. In doing this he's upsetting the present and future - and of course it's up to you to travel back through the ages to put things right. Whisked away from your Saturday job at the local greengrocer's, you are thrust into the hot, clammy underworld of Greek and Roman myth.

It's the start of a fantastic journey which winds through Hades, leads on to a spectacularly lit Viking longship, past a huge dragon, through confrontations with the gods of Valhalla to a labyrinthine, Egyptian pyramid and a meditative fantasy world where time and space are distorted. This last world differs from the rest in that it has you floating (rather than running, jumping and beating people up) through a corrupted Chaos on the strength of the mental nirvana that the other levels haveenabled you to achieve. The con-frontation with Dameron is the ultimate hurdle and is scheduled to be extremely tough. System 3 confesses that it's `going to have to give one or two hints away in the manual'.

Myth is being handled by Laurie Sennet, who currently edits the newsletter for the Society Of Software Authors and, amongst other things, likes `motorbikes and going for walks'. He's a self-employed freelance programmer working from Leeds, but he's very much a part of the System 3 set-up. Refuting the cliched image of coders as trainspotting 'Mr Logic' types, he's gained a Degree in Communication Arts and Media Studies.

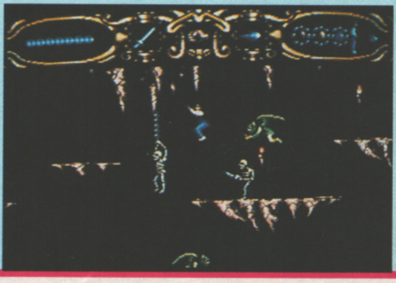
He's been pressing keys for six years now, having started at 20 with Sentient Software, later moving on to Odin,Canvas and Source before going freelance. His discography includes work on the conversions of **Matchday 2**, **Nodes Of Yesod** and **Robin Of The Wood**, as well as **Road Runner**, **Desolator** and Espionage. Like just about everyone else, his first computer was `a ZX81, plonked in front of my TV.'

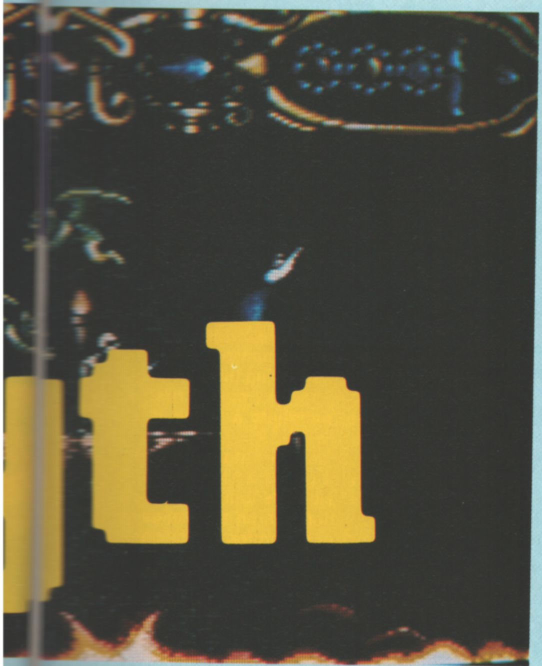




The deadly flames in Hades contain four animation frames. If you think they're a tad Salamander **-esque, you won't be surprised to learn that they're based on the 64 graphics by Bob Stevenson, who (surprise surprise) did the flames, and other graphics, for the C64 conversion of** Salamander.

The backgrounds are almost completely finished, though some work still has to be done on the shading. Using 16 colours in total, the intention with this section of Hades is to capture a feeling of `cobweb and old ropes'.



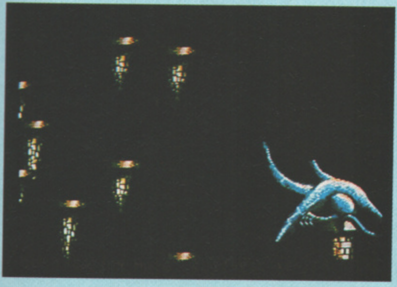


For **Myth**, he's currently working on a PDS2, running on a 12MHz PC, linked up to an Amiga and ST. 'It's only a 10 second download, which is must faster than using something like DevPac on the Amiga'. The final version will be a port from one machine to the other, but that doesn't mean that they will be exactly the same. 'I'm trying to get the best out of both machines, so that means a bit more work than just changing a variable here and there.'

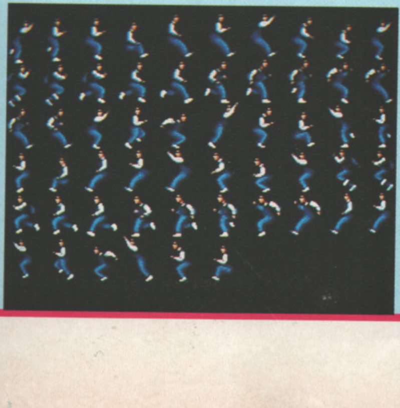
Big things come in little packages, and Laurie has set out to prove it with his memory-saving techniques for Myth. The data compression system was developed specifically for the game: it takes a sprite frame, compares it to others and compresses areas which are the same. The backgrounds, on the other hand, are crammed onto disk using more standard compression techniques. Still more shrinking was involved in getting three sub-sections of a level to fit into one load: '512K sounds a lot, but because you're meant to have a graphically superior game on 16-bit, the graphics eat up the data. The actual code takes up about the same amount of room, proportionally, as an 8-bit game.' All this space saving artistry means that everything will be put onto two disks for both the Amiga and ST versions.

There are four loads in all: four worlds, each containing three sub-sections. To speed things up, Laurie's developed his own disk loaders which start to load in the second level during the first section, rather like the old Software Projects conversions of the **Dragon's Lair** coin-op.'It all depends on how quickly you can get the loader to work - there's potential to fit even more data in.'

If he had the choice, he'd like to develop his own ideas into games: he relishes the freedom to do his own projects in his own style, projects that give him scope for originality and development: 'I wouldn't enjoy an arcade conversion'. Working on the **Myth** code for System 3 has been a very time-intensive job so far, taking up to

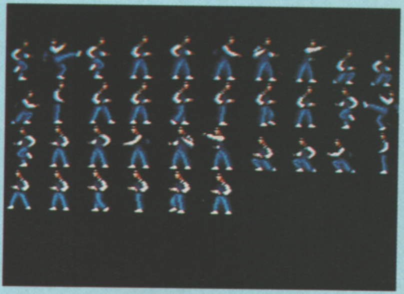


In legend, a hydra is a many-headed water-snake of the Lernaean marshes in Argolis. It was variously reputed to have anywhere between nine and 100 heads, and if you chopped one off, two more grew back. In Myth, it's this three-headed beast which System 3 is going to change to a subtler green colour as it doesn't like the blue variety it's got at the moment. The hydra's particularly hard to kill, but if you kept your head earlier on, you will know what to do.

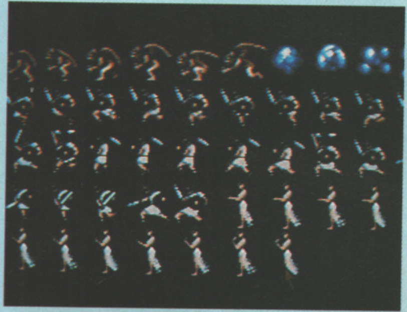


The first artist for the Egyptian World used up all the palate on his main character, only leaving two colours for the background. These are the latest graphics: the shading still has to be built up, but the platforms and the secret passages are already mapped in. Egypt is probably the most involved world of the four, packed with traps including swinging blades, falling blocks, lunging spikes and chest-stabbers, all set off by unseen pressure pads. There's also some pretty handy weaponry lying around.

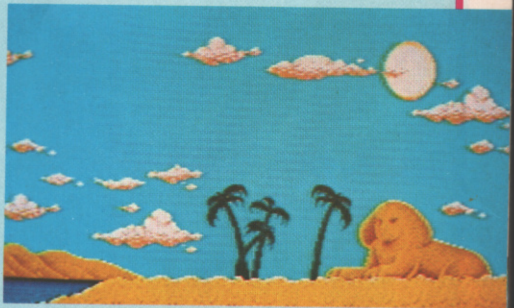
There are over 100 frames of animation on the main character, 56 of them (28 plus reversed images) involved with running and jumping. There's a possibility that extra animation frames may be added for landing, to give him that extra spring in his step.



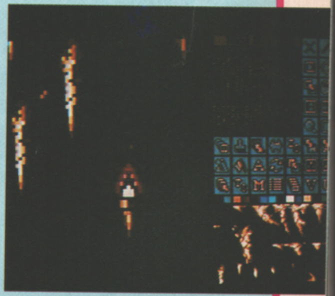
The animation is basic stop-frame stuff, heavily influenced by Ray Harryhausen. Here you can see all the combat moves outside weapons: 36 frames of top and low punching, high kicking, squatting and walking. When they move, the effect is almost Rotoscopic.

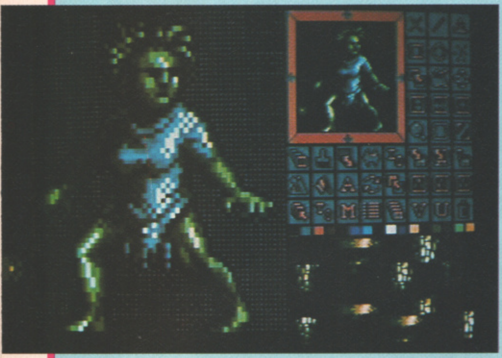


Gladiators attack unless you grab hold of Achilles' shield, in which case they bow down reverentially as you pass - if you feel like it, you can then kick them in the backside to kill them. All the sprites are, according to System 3, 'constantly under review: just first production graphics which need to be commented on and changed.'

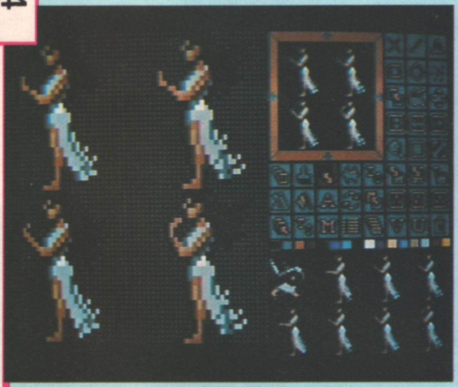


The background graphics are full of nice touches, such as the torches which light the caverns and dungeons of the Greek World. This is what one looks like in more detail, though the colours still need blending properly into black.

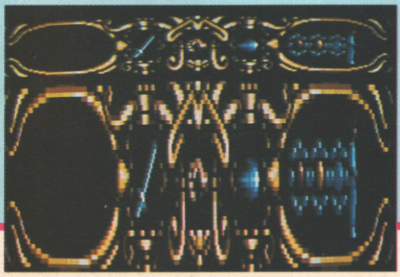




Medusa was once a beautiful maiden who violated the temple of Minerva, and so was transformed into the queen of the Gorgons: creatures that turned people to stone just by looking at them. She can be defeated by using your shield as defence and cutting off her head. System 3 still intends to tweak her, because it 'isn't over-fussed with the face: there will be more extension on the snakes, more of a bouffant snake-do rather than this close-cropped number.'



The status area acts like an inventory in an adventure: you find a safe area and access it. From left to right the display shows score, three windows of collected objects, energy beads and the number of lives. One particularly useful feature is the ability to select an item or weapon ahead of time, and activate it just by pressing the spacebar. Some weapons, like fireballs, are limited, andyour energy continually depletes, giving you an incentive to keep going.



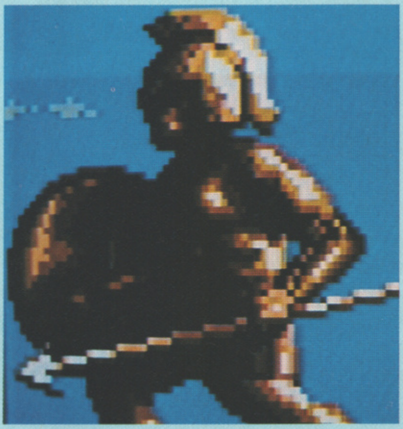
SOUND

THE MANIACS Of Noise, responsible for much of the work on **Tusker** and many other 8-bit wares, are writing the music and sound effects for **Myth**. It will have all the usual chings, roars and spangs you'd expect from a hack 'n' slay arcade adventure, but they won't be sampled. Doug Hare, System 3's Product Manager, who amongst other things has provided much of the inspiration for their latest games, adds: 'We're not trying to make it **Barbarian** - **Barbarian** can have all the samples it wants because it's not doing much else.'

There is, additionally, 90K of music per level, each section having its own individual tune: the Amiga's sound will have three channels taken up by the music, with the fourth being used for effects, so that you can have them both together. One bonus is that if you select sound effects rather than the music, more channels produce the effects. The bad news, however, is that on the ST it's most likely to be noises only.

If space allows, the programmers will also try to cram in some sampled speech for each stage - as it is, the only speech in there at the moment is a very masculine sounding 'Welcome To Myth'.

There are plenty of cryptic clues throughout the game, some of which can be solved by knowing a bit about myths in the first place. Achilles, for example, has one weak spot which came about when his mother failed to dip all ofhim in the River Styx when he was a baby. Attack it and he'll die. Other clues aren't half so simple.



The nymph beckons you, but doesn't like heroes with eager advances. Get close enough to bow before her and she gives you an extra potential energy crystal (the maximum is four). Later on in the game, you can increase your hit potential even further by doubling your strength - just rescue any burning Vikings you happen to find.

20 hours a day, though the game isn't due for release until February. 'Scheduling the day is a major problem. It's important not to rush things too much to fit them into a schedule: the game comes first.'

Laurie describes it as 'harking back to platform games whilst being a significant development of them.' He feels that there are too few successful platformers on the Amiga and ST: 'there's plenty of scope for improving platform games on 16-bit machines - **Impossible Mission 2** proves just how much you can do. Converting from a successful 8-bit game is enjoyable and challenging, because there's plenty of scope for altering bits of gameplay - adding intelligence to skeletons and other characters, for example.'

He sees a lot of other 16-bit games as indulging in some kind of graphical bravado: 'It doesn't really matter how many colours you can get on screen or what sort of polygons you can do. Take a look at **Shadow Of The Beast** it had great graphics, but not very good gameplay. I always aim at producing a game I still want to play when I've finished it.' He enjoys `the sort of game where you feel there's a lot more to discover: in **TV Sports Football**, for example, it was down to you just how far you went'. He's equally certain about the kind of game he doesn't like: games where you just have to remember attack patterns.

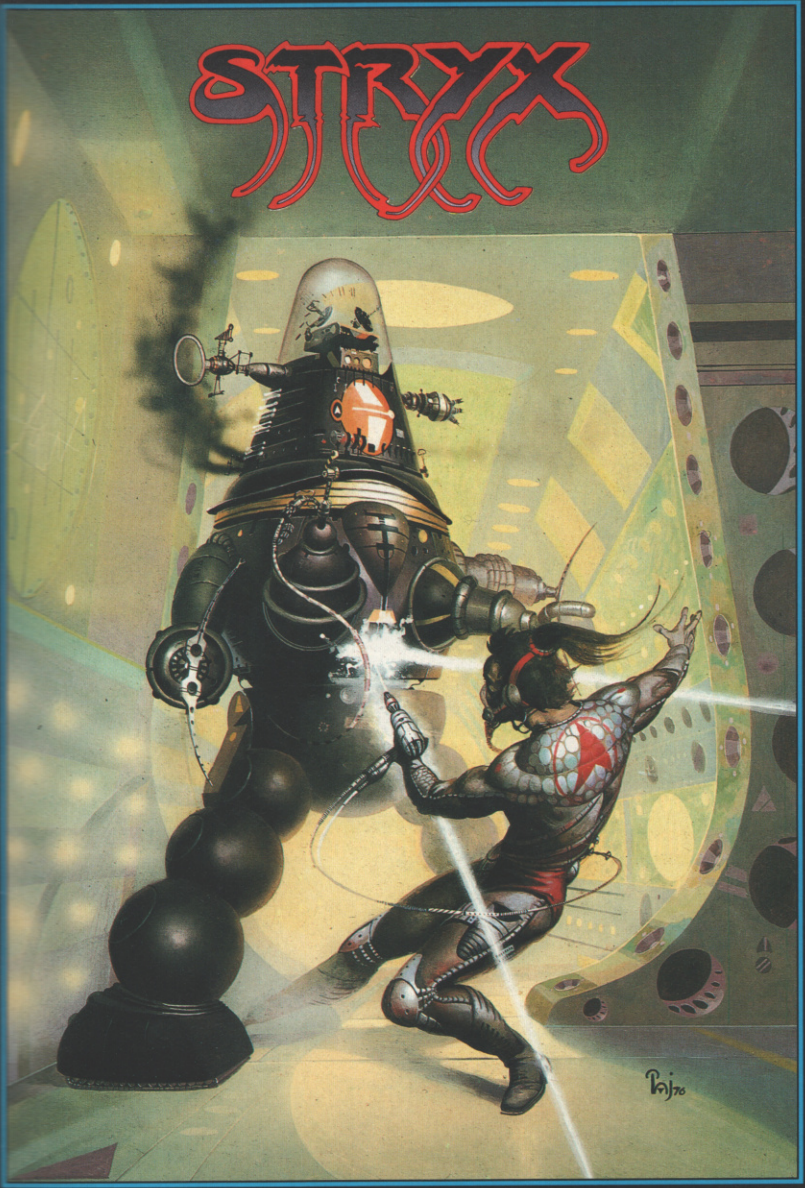
His list of favourite software includes one C64 classic (**Thrust**), and a few of the newer 16-bit games, such as **Xenon 2: Megablast**, **Balance Of Power 1990**, **Populous** and, most of all, **Speedball**: 'it's very addictive - you can always improve on it'. But even when he has the time to relax from work, in the end he doesn't spend much time on games as a whole: 'you get sick of them'.

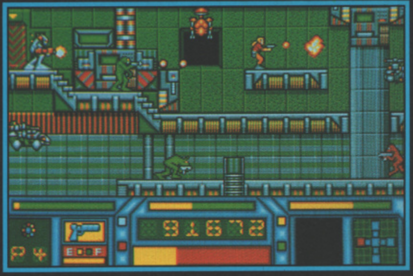
GRAPHICS

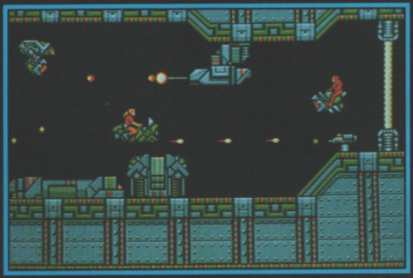
ALL THE game graphics are being developed on the ST using **Art Studio*, which is regarded by System 3 as `the main art package as far as programmers are concerned.' The pixels are a joint project between Martin Wheeler (one of the original Gang Of Five, who worked on the original **Dan Dare**) and Tony Hagar. Tony did some work on 8-bit **Tusker**, but apart from that has done no commercial software work at all, however, he has provided illustrations for the manuals, as well as some T-shirt design.

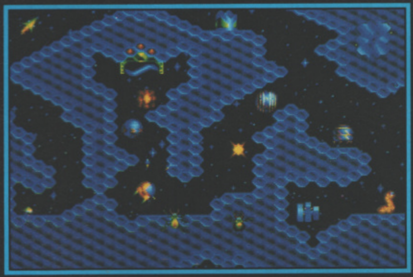
The single most data-consuming part of graphics are the animation frames for the main character: even with compression, 100K is needed just to animate the main man - over 100 frames, each one using 512 bytes. All the backgrounds, comparatively, put together use up 400K. Sixteen colours are used on the palette for the status panel, and a different 16 for the game, so in effect there are 32 colours overall.

There won't be any major graphical differences between the two 16-bit versions, except that the ST version will run a little slower.









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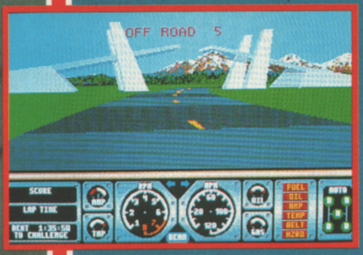
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LAP TIME
BEAT 1:35:50 TO CHALLENGE
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BELT
HZRD
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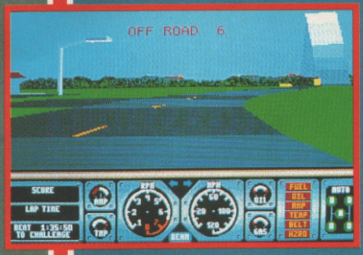
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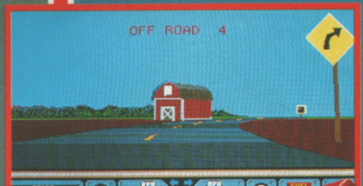

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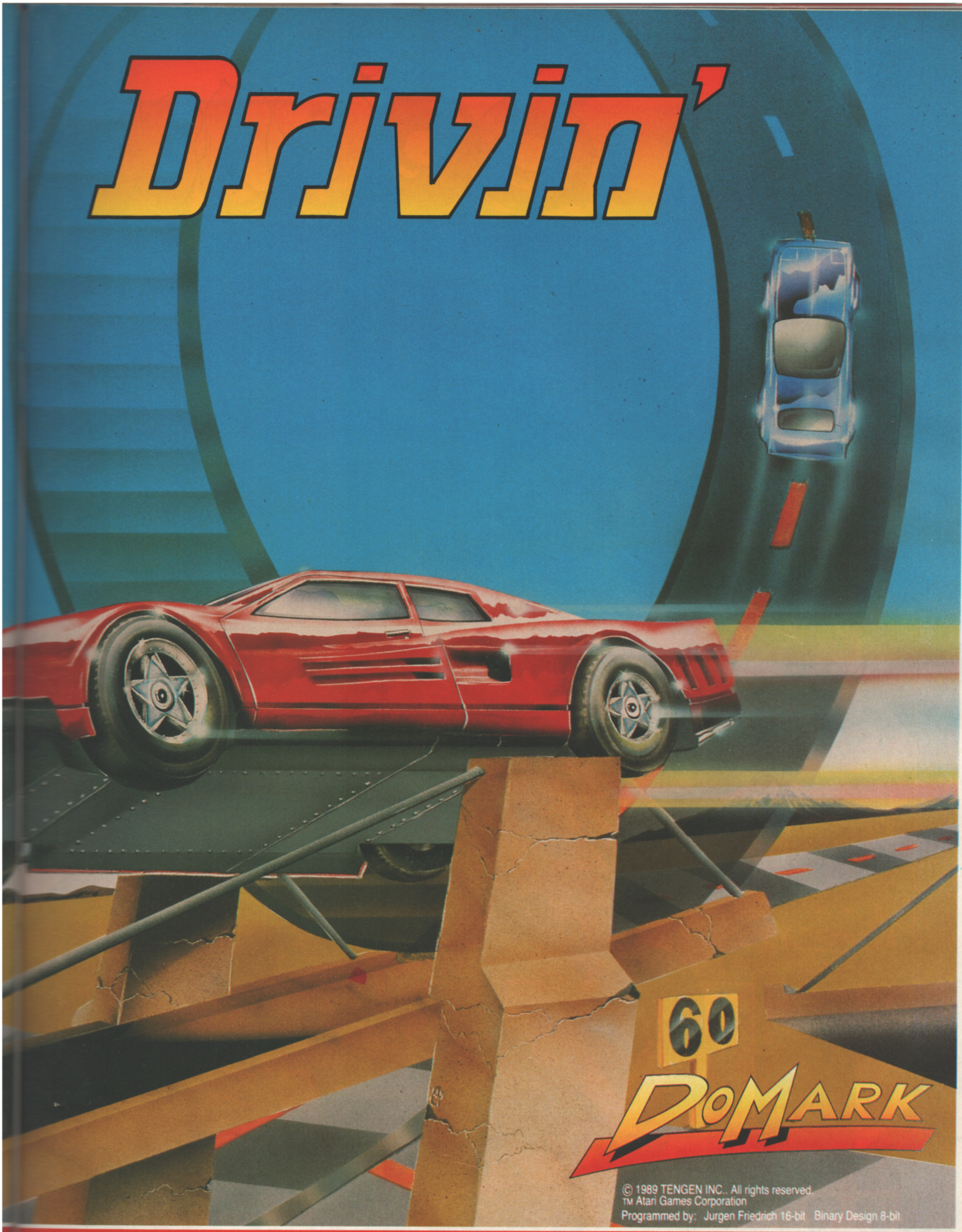

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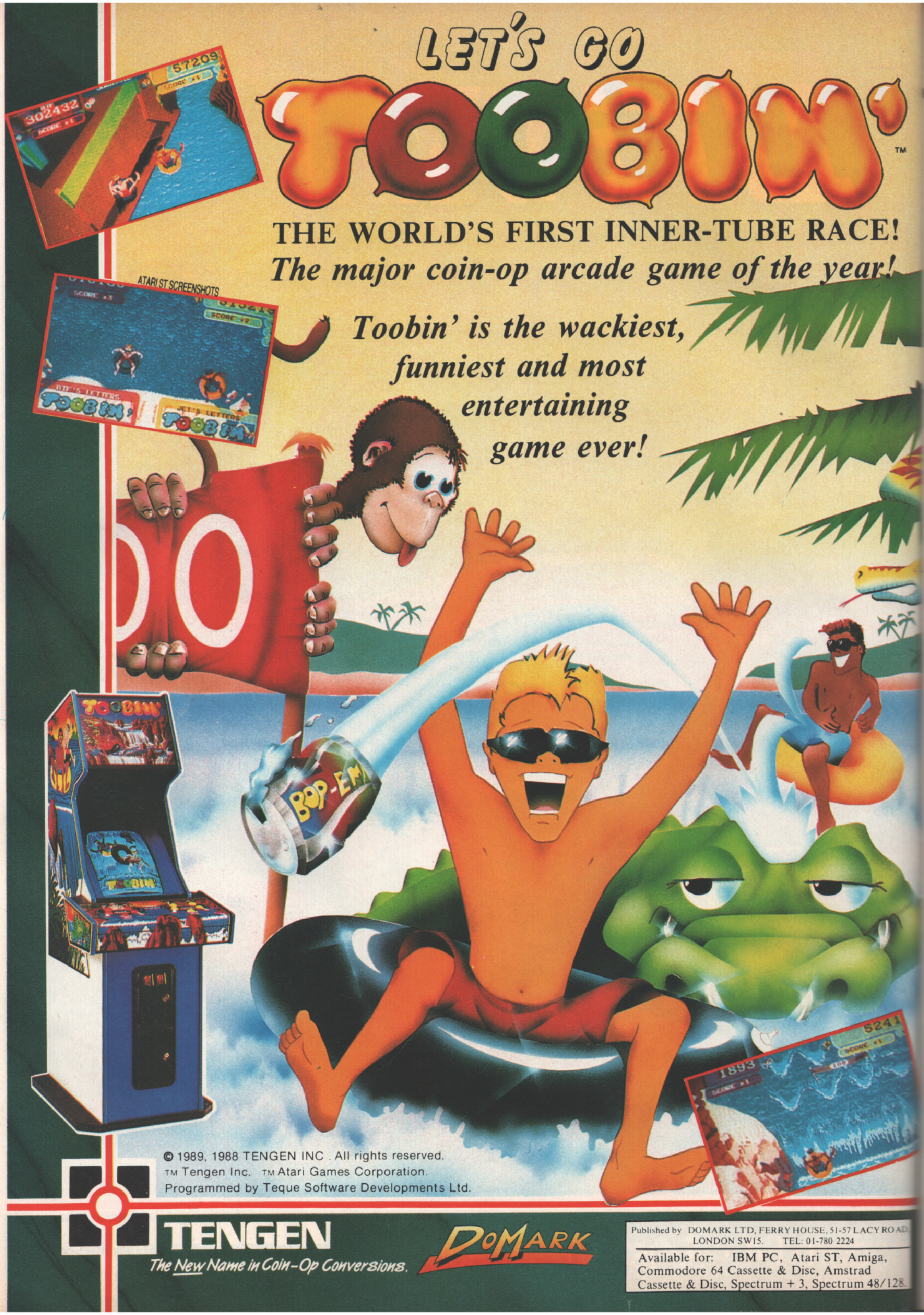
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JET'S LETTERS
TOOBIN'
BOP-EM
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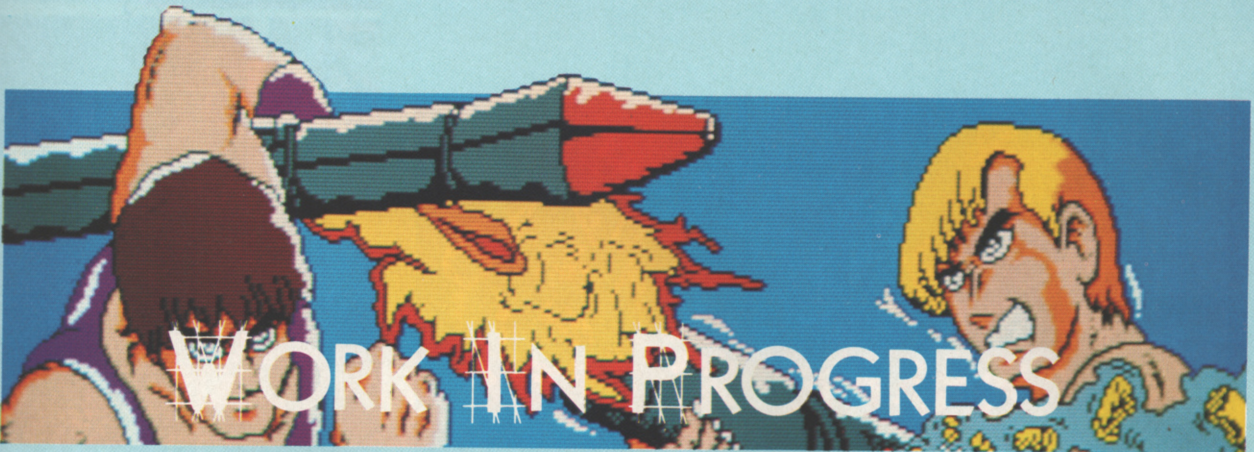
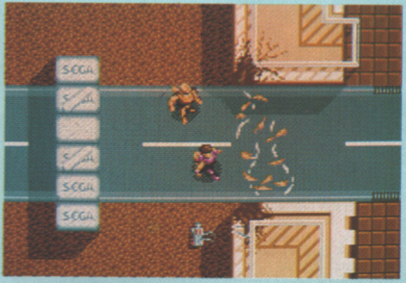


Crack Down



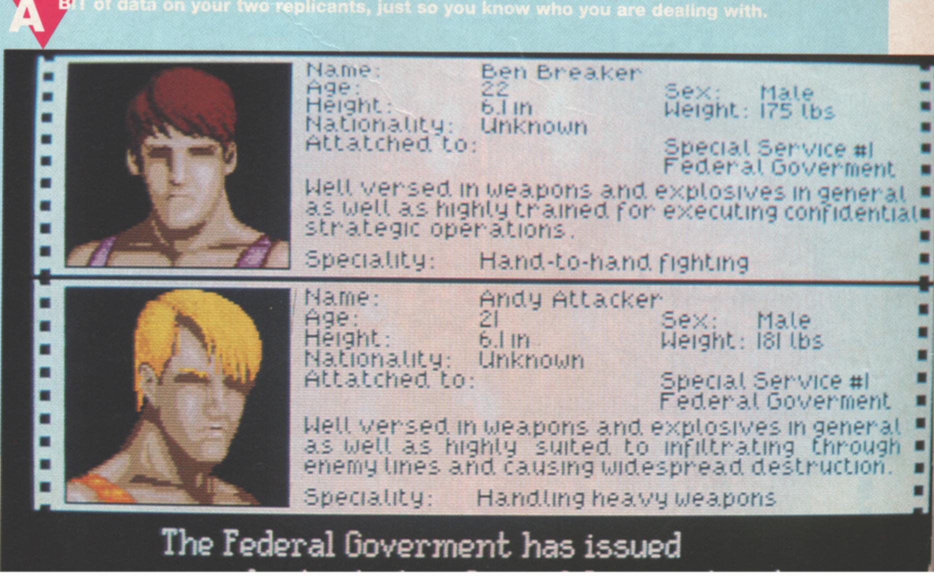
IN ORDER to keep the total gameplay from the coin-op intact, something had to give. Between each level there's a short animated sequence, which is lovely if you have hardware sprite scaling, but on the Amiga and ST it just had to go. Once all the game was in place, the title sequence was added, with static as opposed to animated screens.

When we first spoke to Arc Developments in Issue Seven the team was knee-deep in Forgotten Worlds **conversions. Since then the boys have been working on a new project for US Gold - namely the conversions of Sega's hot new two-player coin-op,** Crack Down. **Phil South travelled north to bring you this progress report.**

CRACK DOWN is one of Sega's new System 24 machines - a 68000-based, with hardware scrolling, scaling, sprites, stereo FM digital sound and more bells and whistles than the 4.30 from Paddington. It weighs about the same, too! Most of the weight comes from the monitor which is extra-specially large so two people can see it while looking straight ahead. Memory is in abundance, and the best part of the game is loaded from a special hard disk drive inside the cabinet.

The game stars two replicants, Ben Breaker and Andy Attacker, manufactured by a future government to seek and destroy mad scientist megalomaniac Doctor K. He's built a vast techo-city in the wilds and populated it with replicants (replicants, in case you haven't seen **Blade Runner**, are sort of androids made from cultured human tissue). So Andy and Ben are despatched to Dr K's fortress city,

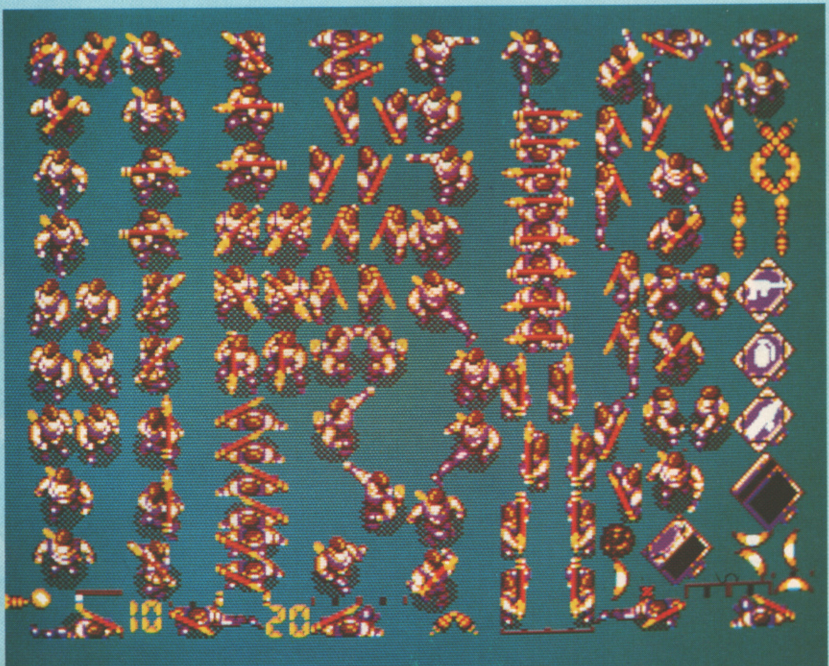
A BIT of data on your two replicants, just so you know who you are dealing with.



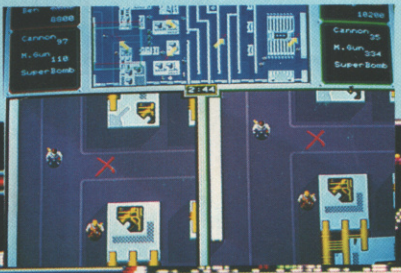
Name: Ben Breaker
Age: 22
Sex: Male
Height: 6.1 in
Weight: 175 lbs
Nationality: Unknown
Attatched to: Special Service #1 Federal Goverment
Well versed in weapons and explosives in general as well as highly trained for executing confidential strategic operations.
Speciality: Hand-to-hand fighting

Name: Andy Attacker
Age: 21
Sex: Male
Height: 6.1 in
Weight: 181 lbs
Nationality: Unknown
Attatched to: Special Service #1 Federal Goverment
Well versed in weapons and explosives in general as well as highly suited to infiltrating through enemy lines and causing widespread destruction.
Speciality: Handling heavy weapons

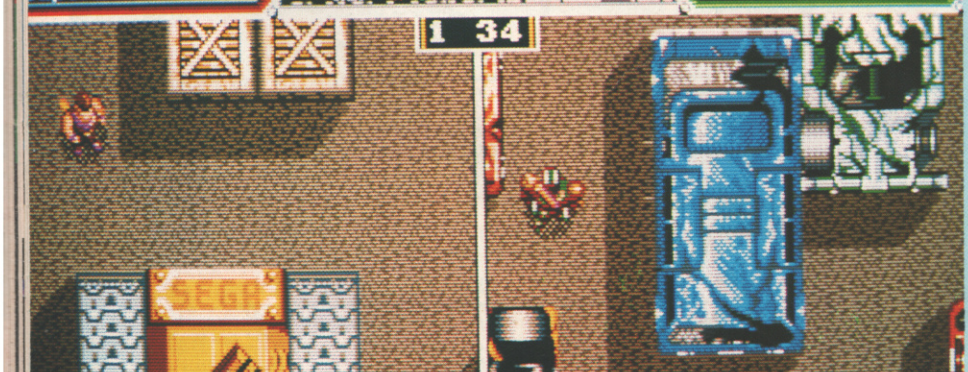
The Federal Goverment has issued



ONE OF the big problems with Crack Down was the sheer weight of sprites. Take a look at this sheet of sprites for just the game's heroes alone! Every one of these tiny pictures represents a frame of animation for the players' characters, giving a slice of real arcade action.


Ben
Cannon
M.Gun
SuperBomb
Cannon
M.Gun
SuperBomb

THE ST version also bears a stunning resemblance to the original, as we can see from this pair of shots from the game in play.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SuperBom
Andy
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M.Gun 10
SuperBomb
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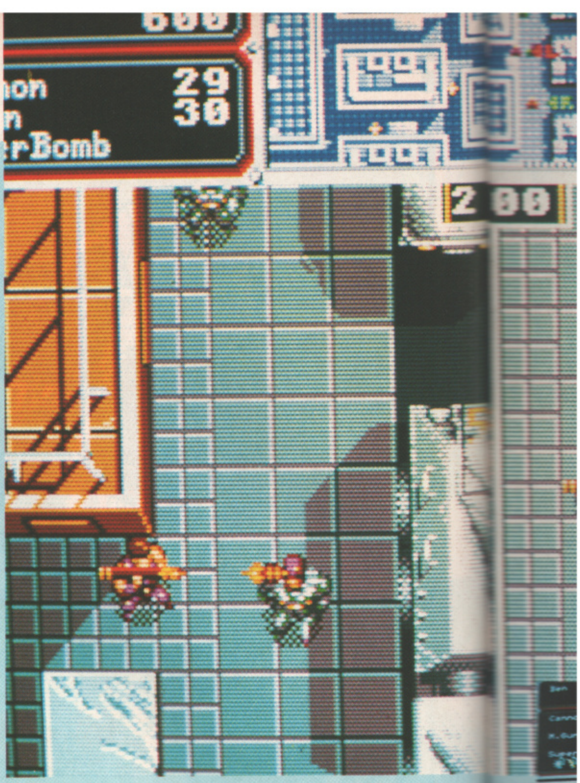
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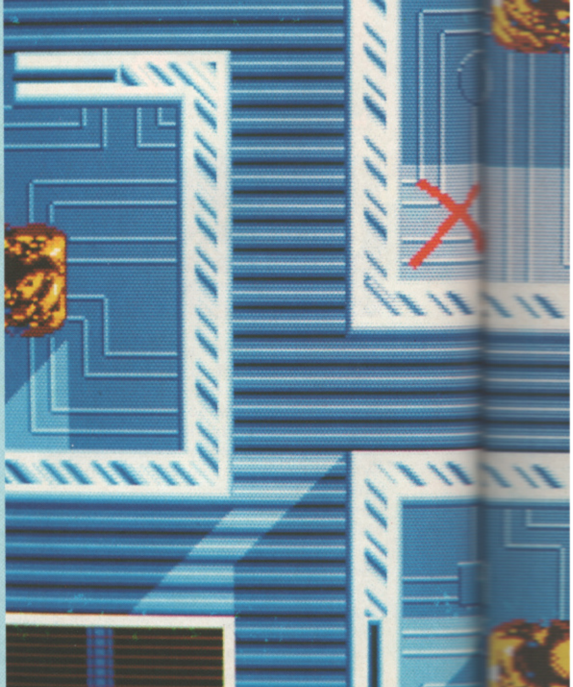
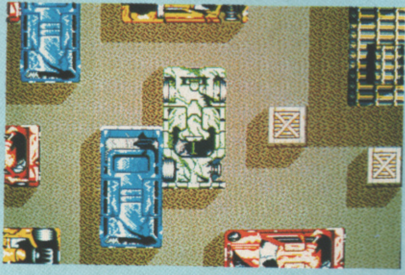
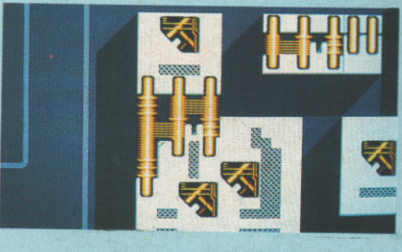
WE ALWAYS have a problem with Paul Walker's graphics. In doing comparisons it's hard to recall which is the arcade and which is the Amiga/ST.

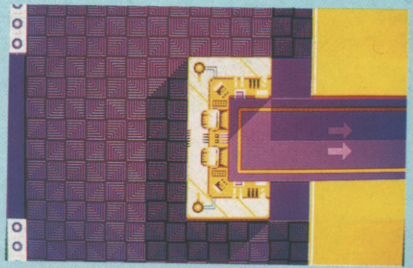


Cannon
M.Gun
SuperBomb

THE BACKGROUNDS on the conversions are drawn as large lo-res bitmaps, far beyond the screen edges. Then the bitmaps are scrolled behind the screen in two windows at once, just like the coin-op.







ALL THE overhead maps for each of the 17 levels are here seen on their single long page on DPaint III. Well a few of them, anyway, as they don't fit on the screen all at once.

where they must plant bombs on each of the 16 levels and blow it all up.

The first level is the billets for the replicant workers, then they pass the power generators, junk yards, and even the replicant generating machines! It's not until they reach Dr K's lab that they realise why he's wedged himself inside this fortress... he's building an enormous goat-headed giant demon to eat the world!

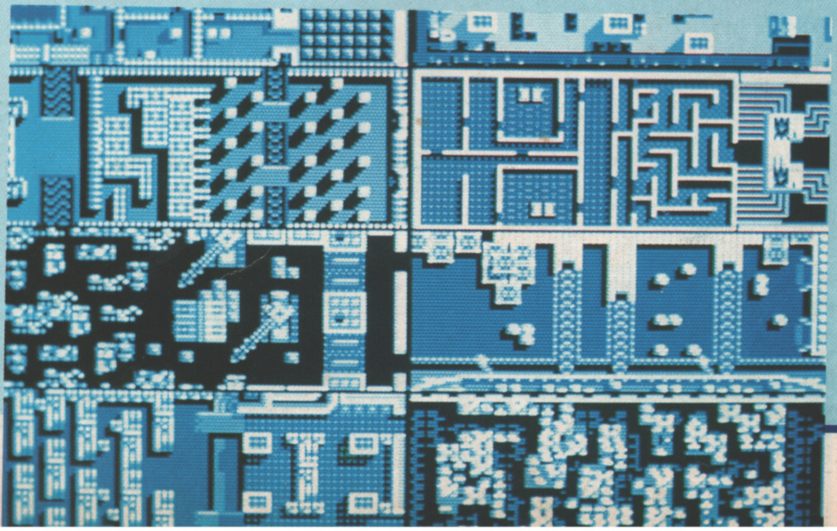
PROBLEMS PROBLEMS

Any particular pains experienced when converting this one? Tim Round knew more about these than most. "Firstly it's a two player game, and both players are on different screens, so it's like a really complex **Gauntlet**, on two scrolling play areas, simultaneously. It's all new code, too. We haven't used any code from any other projects to put this together. I've taken the **Forgotten Worlds** scroll technique and completely re-written it to achieve the two windows, the hardest part being keeping the speed up."

Another major problem was enemy intelligence and interaction with the backgrounds. The character can squash up against walls, and fall down holes, and go through doors when they're open, but not when they're shut. On the enemy intelligence, they had to make sure that the guards can't see through walls and shoot through them, so a horrific amount of time went into coding these responses into the characters.

As far as converting the graphics was concerned... There's no pause mode on the unit, and none could be fitted without addressing the processor. So Paul was forced to just watch the screen and draw directly into **DPaint III**. At first, anyway...

"We even tried reading the graphics data off the disk inside the machine," admits Tim. "We looked at it, but nothing came out of it. So we called up Sega UK, and they put us in touch with Sega Japan, and we asked them a few questions about the system so we could examine the graphics. They were really polite and helpful. How do you read the info from the



disk? 'Can't tell you.' What format is the disk? 'Can't tell you.' What can you tell us about System 24? Anything? 'Can't tell you.' As I say, very helpful. In the end they did send us some sheets containing animations of all the characters and some other graphics, but only black and white."

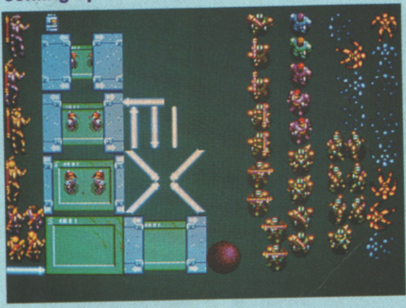
The main problem however was sheer quantity of sprites. The graphics are all done in **DPaint** and converted by **Dos2Dos** to fit in the PCs used for development. Once in the PC, the graphics are ported to the host computer through specially written programs which filter out any non-machine garbage, like Amiga bitmap information. And voila.

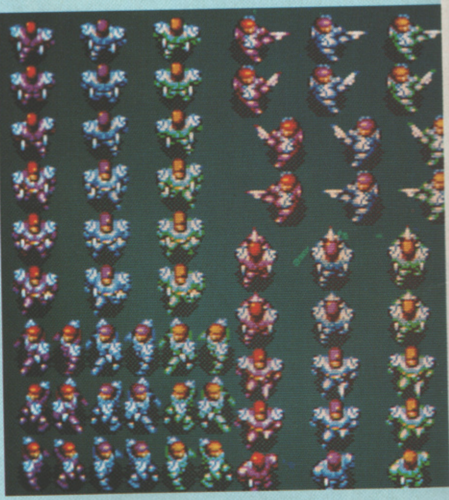
And then there's the quantity. Four smart bombs, nine ways of dying, plus punching, shooting, kicking... it all amounts so far to about 600 different frames of animation for the first three levels alone! And there's another 13 to go. So they reckon on about 3000-5000 frames of animation in the complete game. That's a porky portion of pixels in anyone's lingo. Paul's got up to 36 disks full of graphics, just for the levels so far. Obviously the code will be crunched before putting on the final disk. At this size the game will probably end up on two disks in most cases.

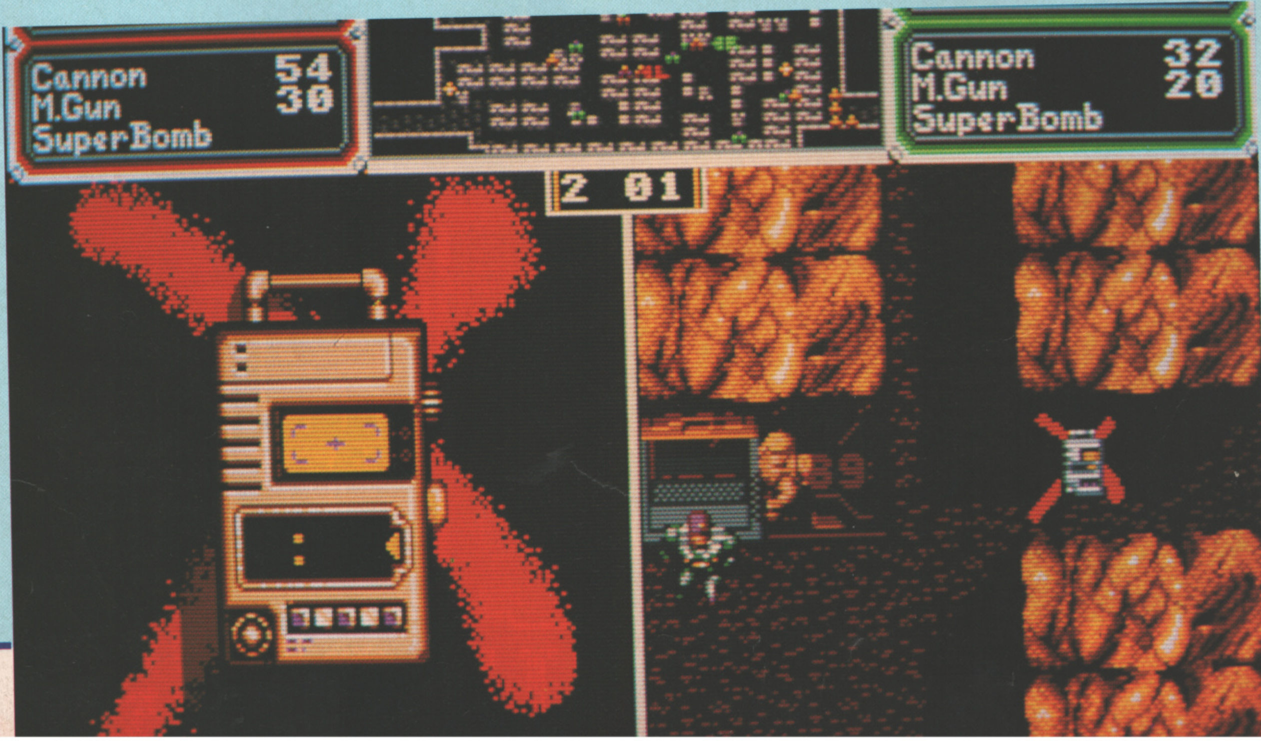
On the subject of What To Keep And What To Sling, the team was clear. Gone are the static intermission screens shown between levels, "so we've got all the 16 levels, including the 17th 'ghost' level where you have no control, and every possible detail from the coin-op in there," says Paul. "We might put some of the static screens back in after, but we'll have to see what space we've got left." And it is all there. Playing Crack Down on the ST or Amiga is like playing the real thing.

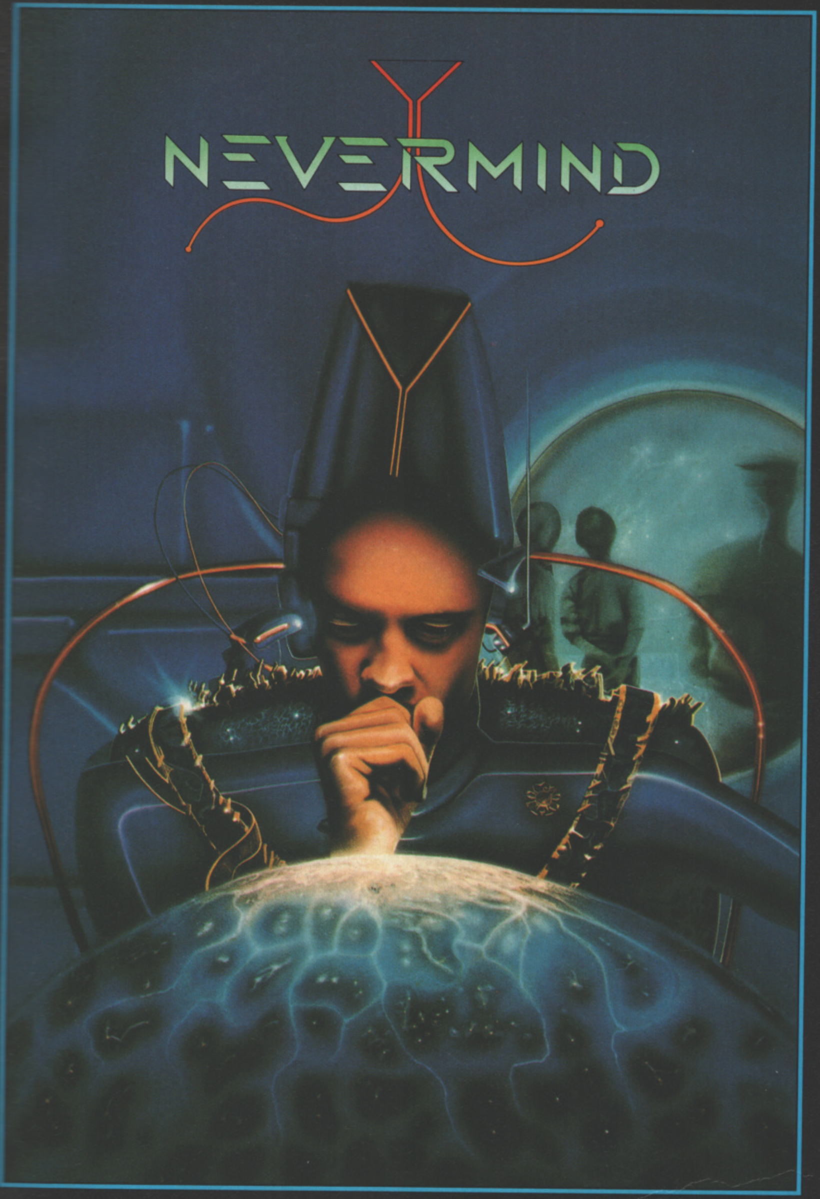
CHRIS COUPE
(Amiga Programmer)
RICHARD UNDERHILL
(PC Programmer)
BYRON NILSSON
(Main Man)
PAUL WALKER
(Graphics)
TIM ROUND
(Atari ST Programmer)
WARREN MCCORMACK
(Finishing PC Forgotten Worlds)
STUART MIDDLETON
(PC Crack Down)

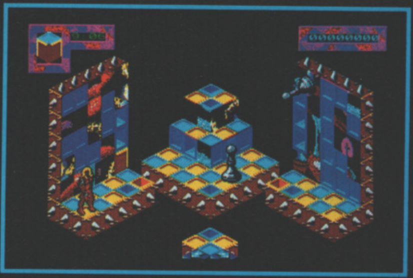
MORE SPRITES - of enemies this time. If there are a shipload of pictures for the heroes, then the bad guys must be in the thousands. Notice the two guys coming up on the lift.

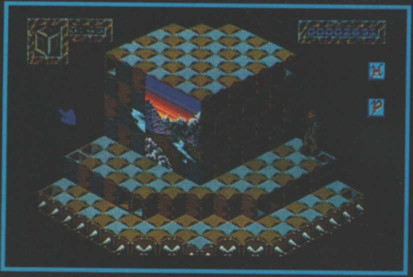


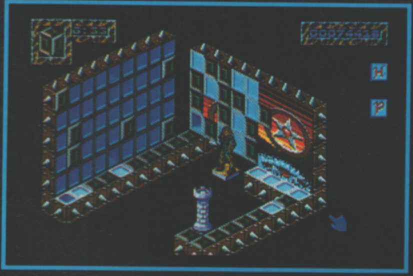


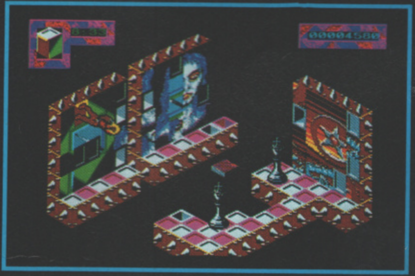












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Screen Shots taken from the Amiga and PC Versions

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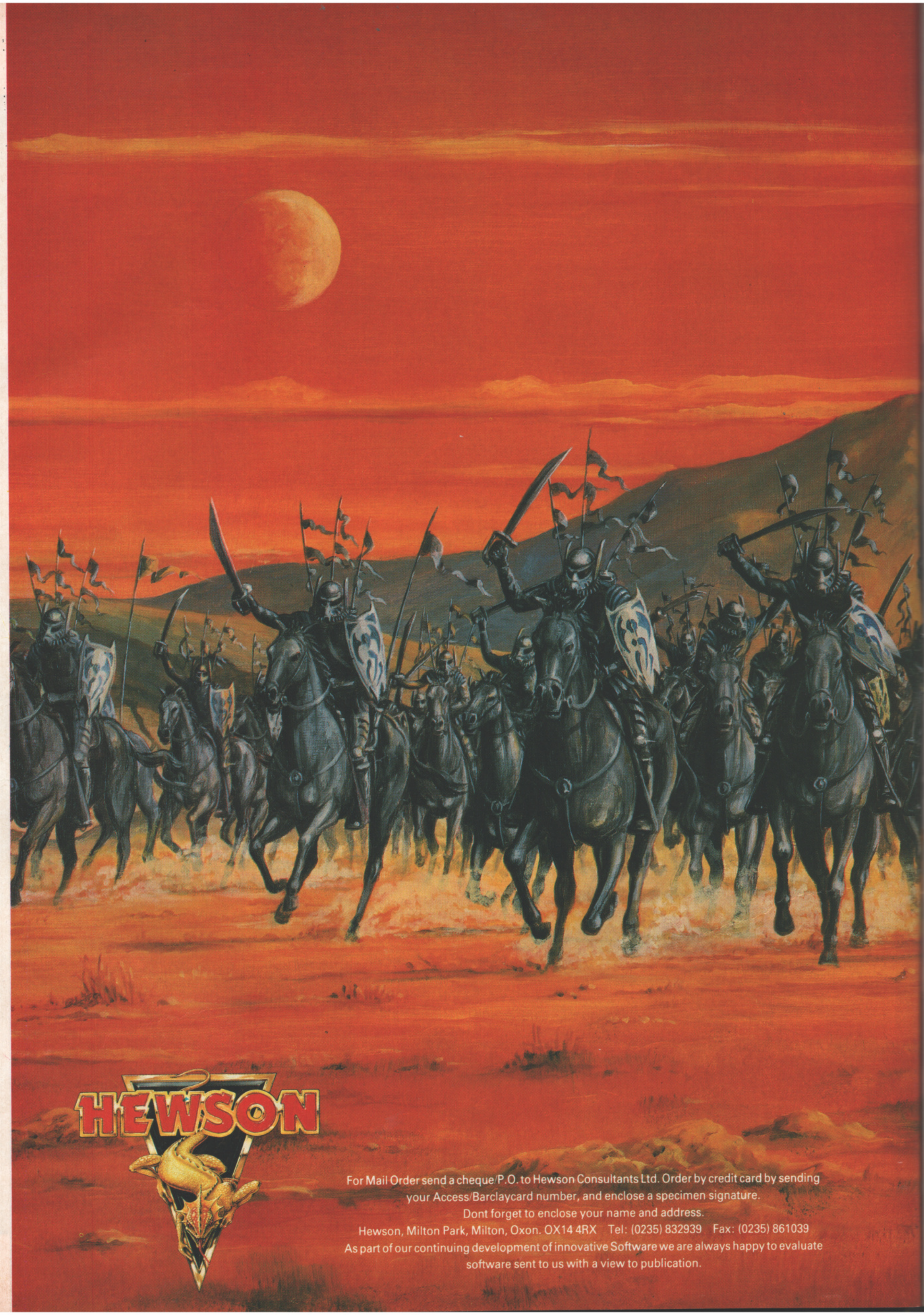

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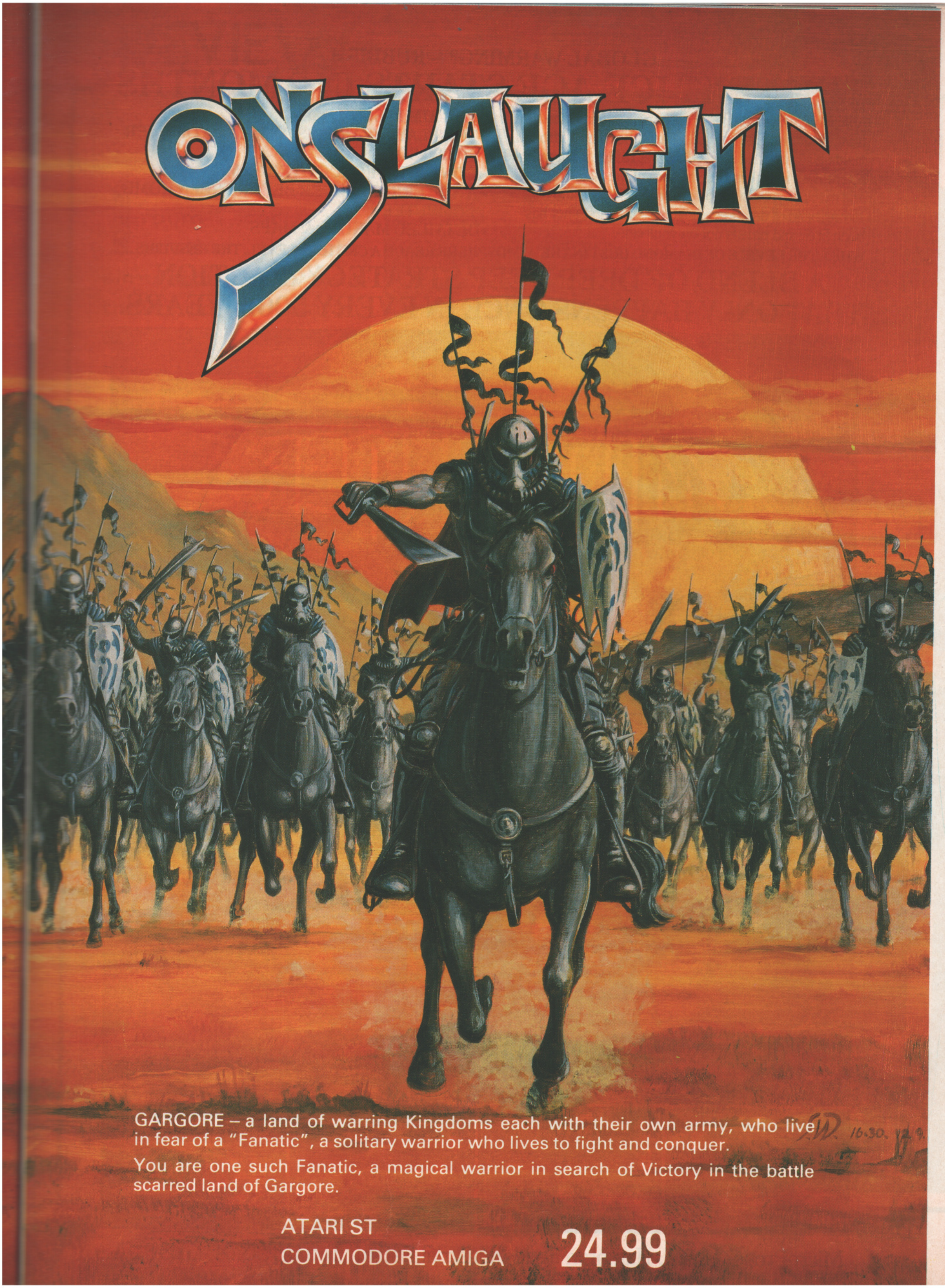

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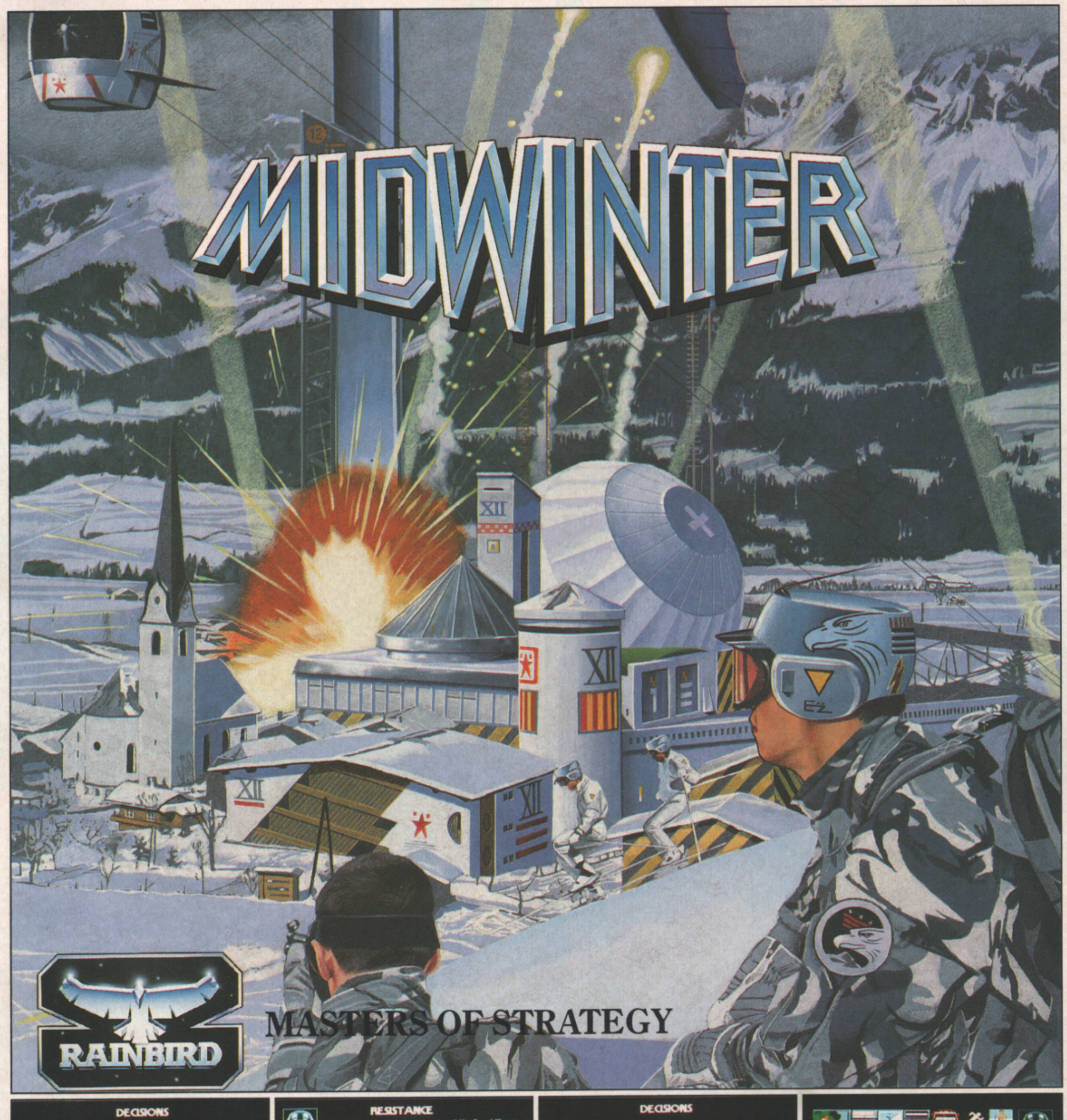
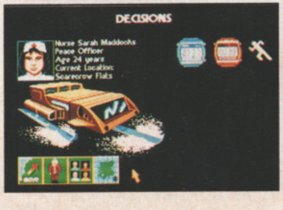
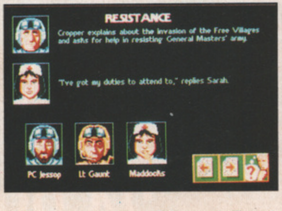



DECISIONS

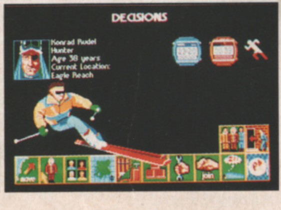
Nurse Sarah Maddocks
Peace Officer
Age 24 years
Current Location:
Scarecrow Flats


RESISTANCE

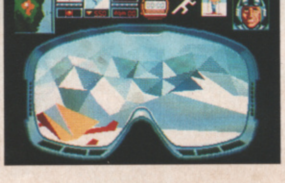
Cropper explains about the invasion of the Free Villages and asks for help in resisting General Masters' army.

"I've got my duties to attend to," replies Sarah.

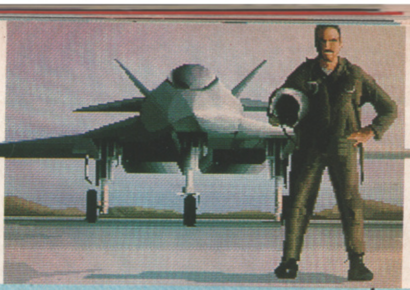
PC Jessop
Lt Gaunt
Maddocks

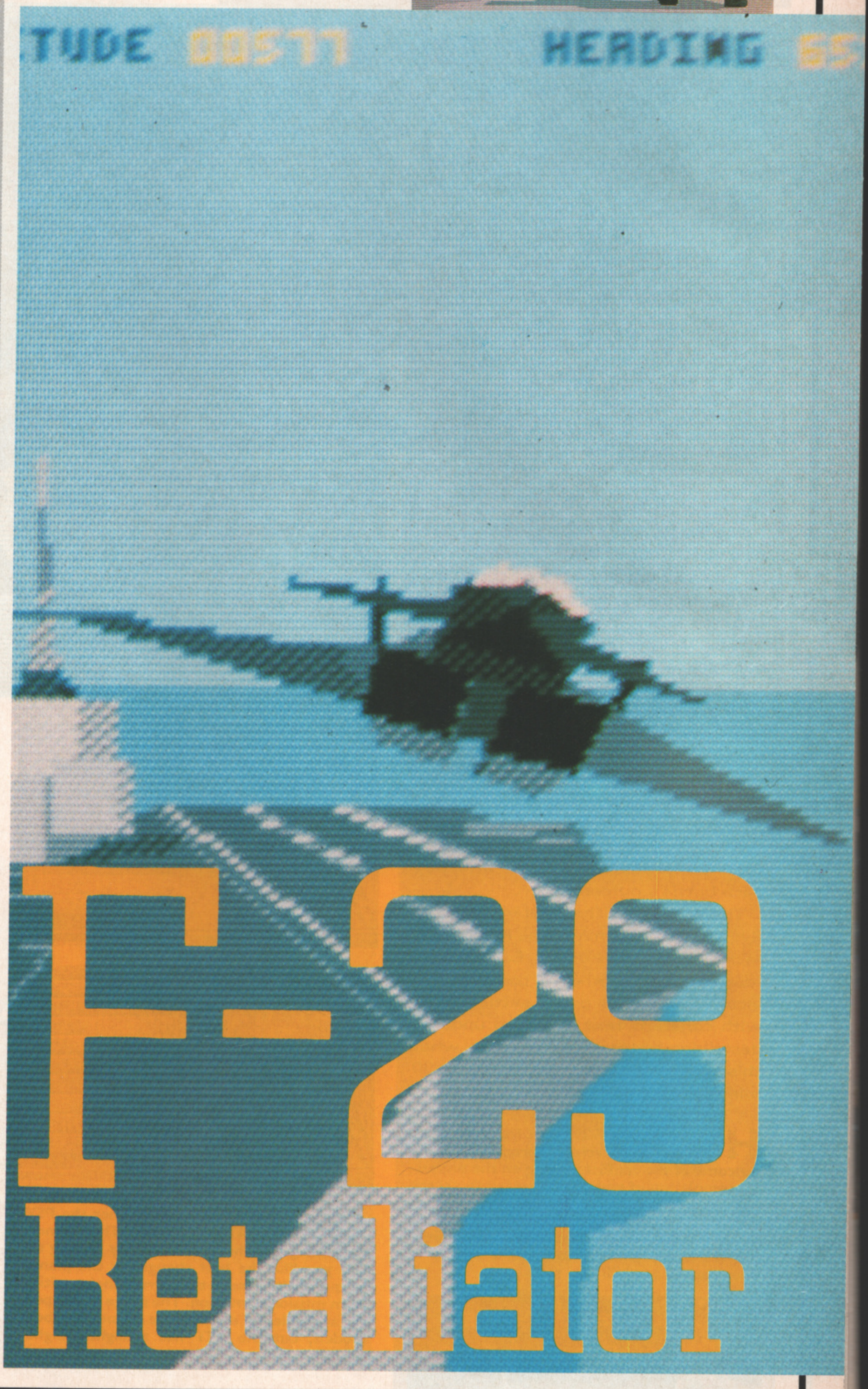

DECISIONS

Konrad Rudel
Hunter
Age 38 years
Current Location:
Eagle Reach



MicroProse, Unit 1, Hampton Road Industrial Estate, Tetbury, Glos, GL8 8DA.





F-29 Retaliator

Is there really room for yet another flight simulator? Ocean thinks so, and Ciarán Brennan discovers – this means war . . ..

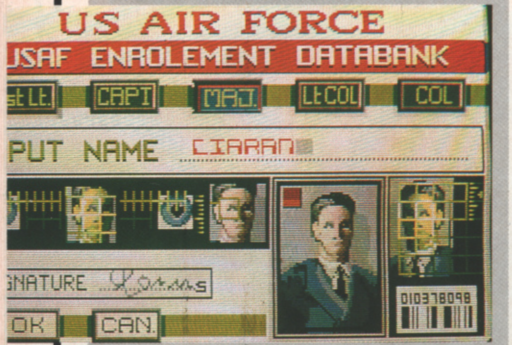
There are sneak previews and sneak previews, but how do you fancy taking to the skies in a plane that even the USAF's top pilots won't see until the next century? That's exactly what's on offer from this, Ocean's first ever flight simulator.

Developer Digital Image Design has spent the last 18 months painstakingly researching two of America's newest and most revolutionary combat aircraft: the Lockheed F-22 Advanced Tactical Fighter and the Grumman F-29. The former is scheduled to be the next generation of US fighter plane, beginning production in 1994, but the latter is so far ahead of its time that it's not expected to be up and running until somewhere between the years 2007 and 2012!

In commissioning the new planes, the USAF set two basic priorities: Stealth (radar invisibility) and Supercruise (the ability to achieve supersonic cruising speeds without using afterburners). To meet these demands, the ATF is capable of hitting speeds of Mach 1.5 (930-1,000 mph).

To quote the USAF: "[the F-22 can achieve] 70,000 ft as oppoosed to 50,000 ft in the High Fast Sanctuary Zone with less threat against SAM, and at supersonic speed covering the ground some 75 percent faster than a sub-sonic cruise type reducing the fighter's exposure time by a factor of three in the Shrunken Danger Zone." This basically means that the F-22 is more effective than the opposition because it can fly harder, faster and higher.

As if that wasn't enough, the planes are also made more manoeurable by the use of 'vectoring and reversing nozzles' which allow it to turn in tighter circles without the use of cumber-


US AIR FORCE
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PUT NAME CIARAN

It's fast becoming standard practice to begin flight simulators with a mock enrolling session, but even here Digital Image Design has added is own unique touch. All choices are made using an on-screen computer (complete with working drive lights). The five ranks are more than simple skill levels: as you progress towards becoming a full colonel, your actions have a greater bearing on the ensuing conflict.

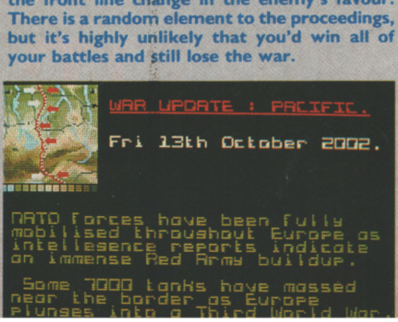
some air-brakes.

The single most distinguishing feature which makes the F-29 stand out is its Front Swept Wing (FSW) configuration, which allows for short take-off and vertical landing (STOVL) and makes it look pretty sexy into the bargain.

Ocean's simulator allows the use of both of these planes – which have been reconstructed as accurately as possible, considering the secrecy which surrounds both projects. This isn't the first flight simulator to offer a range of planes – but it is the first to allows them to be used in an actual war, with their performances directly affecting each battle's outcome.

There are four theatres in which to fly: America (training), the Pacific, the Middle East and Europe. Each war is fought to an unknown conclusion – victory, defeat or peace settlement – with constant text and map updates describing progress. In practice what this means is that there are over 90 missions to get stuck into.

Here's what sets F-29 apart from the pack. War is raging across Europe, with the outcome of the conflict hinging on the successful completion of your missions: fail to tip the balance in a tank battle and you may just see the front line change in the enemy's favour. There is a random element to the proceedings, but it's highly unlikely that you'd win all of your battles and still lose the war.

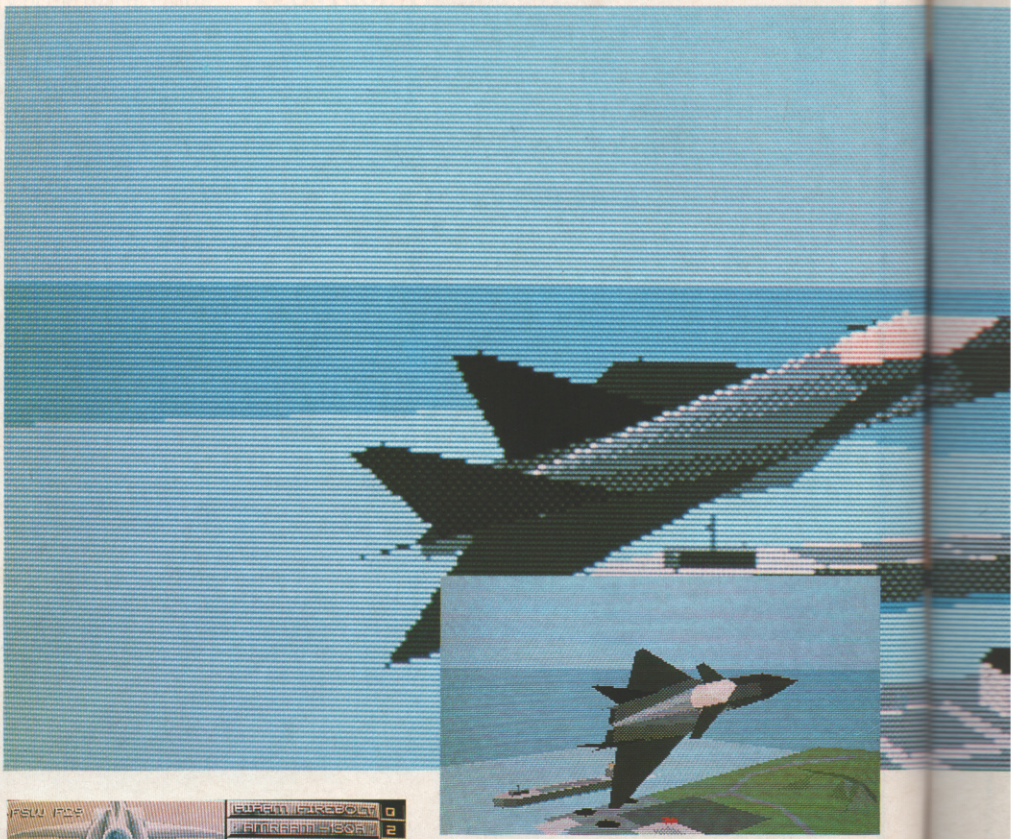


WAR UPDATE : PACIFIC.

Fri 13th October 2002.

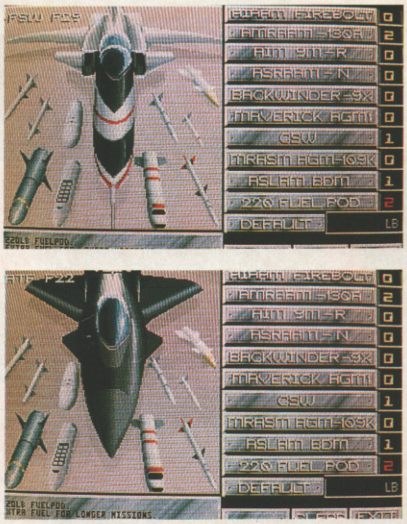
NATO forces have been fully mobilised throughout Europe as intelligence reports indicate an immense Red Army buildup.

Some 7000 tanks have massed near the border as Europe plunges into a Third World War.

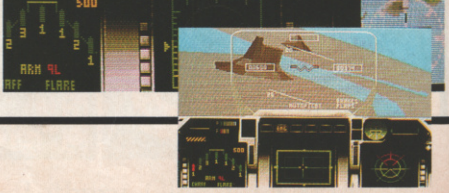


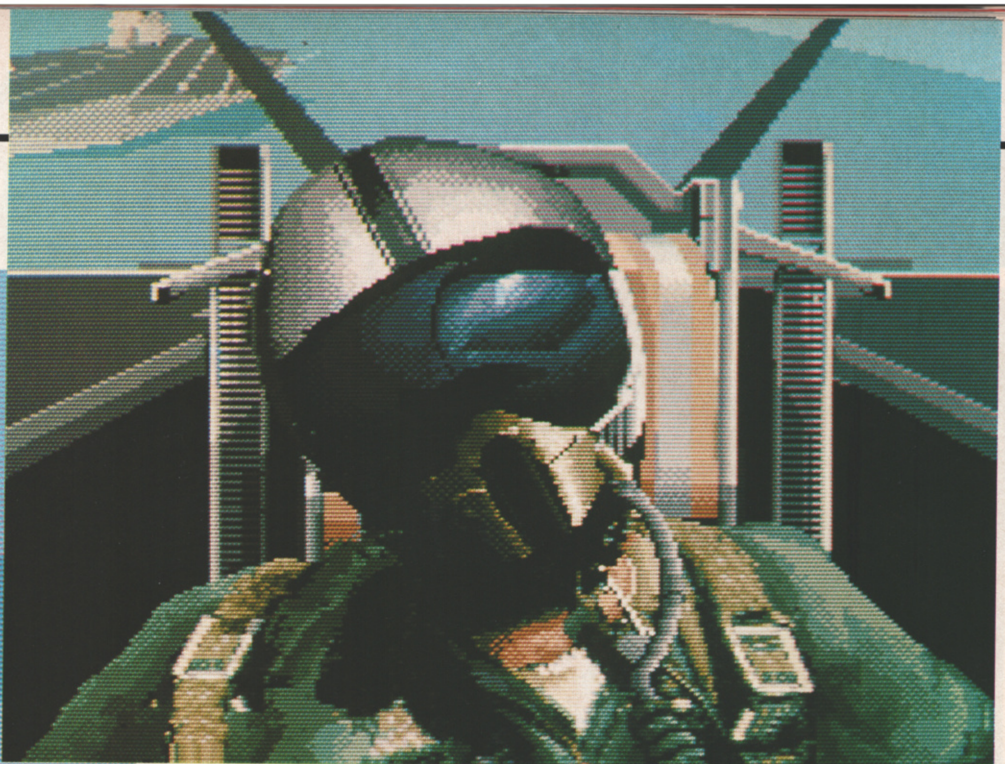
There's trouble in the pacific, as enemy elements attempt to take over the heart of America's industry: the oil business. Here, it's your job to protect a series of island-based refineries and ultimately put paid to the enemy's fleet.

The all-digital cockpit display allows up to three separate screens (from a choice of 18) to be viewed simultaneously. The warning lights (above the centre screen and to the far left) change from orange to red as the damage or danger increases.


FSW F29
AIRAM FIREBOLT 0
AMRAAM-130A 2
AIM 9M-R 0
ASRAAM-N 0
BACKWINDER-9X 0
MAVERICK AGM 0
CSW 1
MRASM AGM-109K 0
ASLAM BDM 1
220 FUEL POD 2
DEFAULT
LB
220LB FUELPOD.
ATF F22
AIRAM FIREBOLT 0
AMRAAM-130A 2
AIM 9M-R 0
ASRAAM-N 0
BACKWINDER-9X 0
MAVERICK AGM 0
CSW 1
MRASM AGM-109K 0
ASLAM BDM 1
220 FUEL POD 2
DEFAULT
LB
220LB FUELPOD.
EXTRA FUEL FOR LONGER MISSIONS

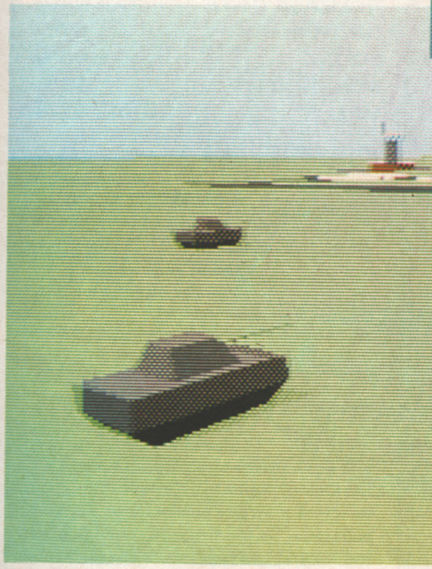
Choose your weapon from either the FSW F-29 or the ATF F-22 (inset). There's more to making this choice than simply picking the one you like the best though, as the planes' unique abilities make the correct choice critical from mission to mission. The range of weaponry available is exactly the same for both models, but the ATF has a slightly higher capacity.

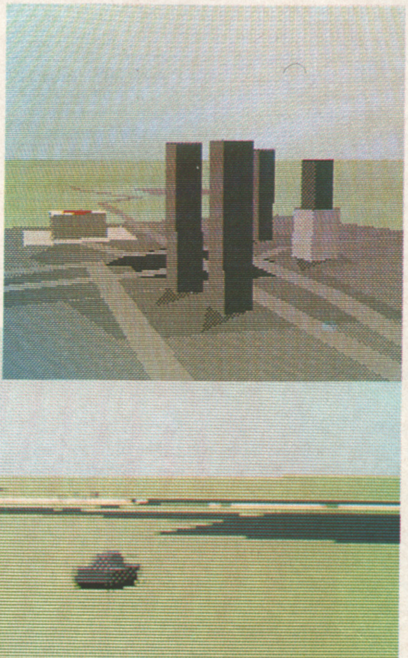

ENG
500
ARM 9L
AFF FLARE



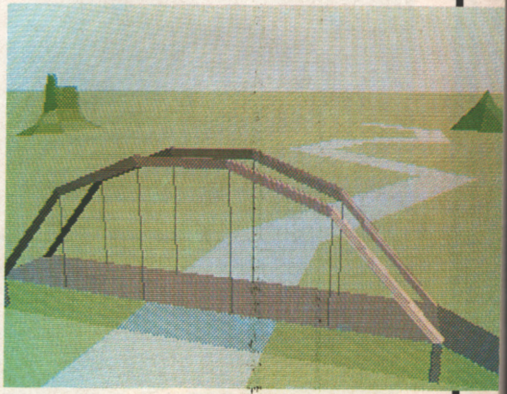
Typical of most flight simulations of recent times, the view from within Retaliator's cockpit takes in a full 360 degrees – including this rather fetching view of your own mush under the pull of too many G's.

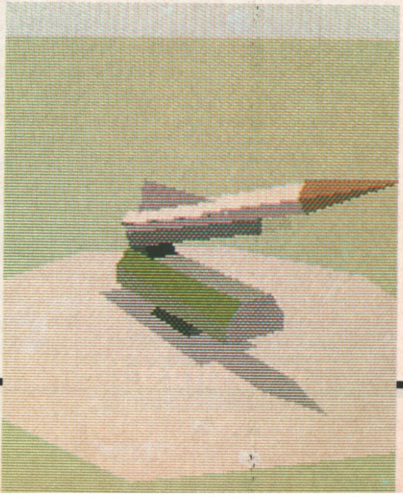
Fly low to discover some incredible detail: towns, railway yards, oil refineries – you name it . . . Unfortunately you're also likely to see some details that you'd rather have done without: this enemy tank platoon attacking your base for example. Looks like it's time for a little tankbusting.

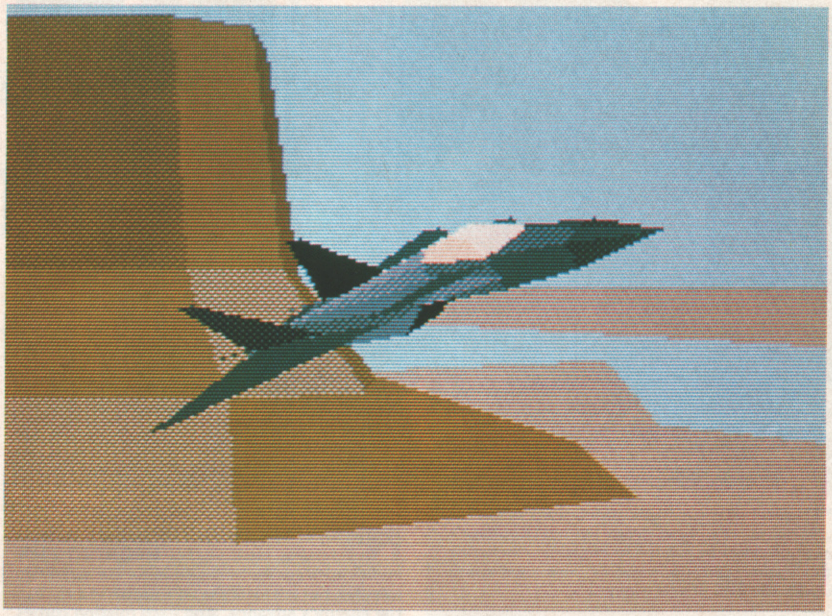


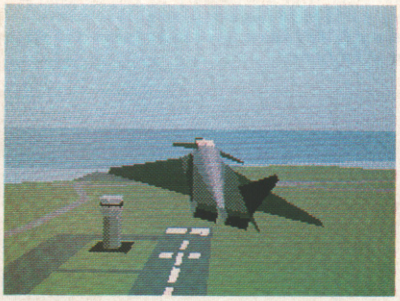


Not all of the specified targets are capable of hitting back – this bridge is largely undefended (except for a couple of teensy SAM missiles, but it's vital that it's destroyed to stop the enemy's advance. And each mission comes complete with a secondary target, so even if you fail to blow this bridge to smithereens you may still have some work to do before you can head for home.









Fly around the Arizona desert in the US section – effectively a series of 'warm up' missions to prepare you for the shape of things to come. The high level of detail seen on this mountainous terrain is typical of the atmospheric graphics throughout. Wait 'till you see it move!

Control of the planes is either via mouse, joystick or keys, whichever takes you fancy. But more impressive is the fact that you can choose the accurately simulate a plane's handling (as in F-16 Combat Pilot**) or fly a simpler version for a more arcade style experience (**Interceptor **style).**

THE DID-Y MEN

We've had Laurel and Hardy, Abbot and Costello, Hope and Crosby, Tarby and Forsyth, but now there's a dynamic duo to rival them all – Allsopp and Kenwright! Martin Kenwright and Phil Allsopp founded Digital Image Design back in February, not long after their programming paths first crossed. 22-year old Martin's games career began two years ago with Mirrorsoft's **Strike Force Harrier,** quickly followed by **Spitfire 40** for the same company. More recently he's worked on **Tetris,** Microdeal's **JUG,** and the ST and Amiga versions of Spectrum HoloByte's brilliant **Falcon.** Phil's programming career is less prolific – after a string of 8-bit budget titles, he programmed Mastertronic's **Roadwars** and **Mayday Squad** for Tynesoft. **F-29 Retaliator** came about, claims Martin, partly because of the work he did on **Falcon,** but mostly because of his interest in modern fighter planes. "I'd read about the F-22 and F-29, and thought they'd be a brilliant base for the game I wanted to produce – the ultimate flight simulator." Martin and Phil aren't afraid to admit that elements from other flight-simulators were 'borrowed' during **Retaliator**'s development. "We took something from just about every flight simulator we've ever seen – **Interceptor** was a big influence due to its simplicity, but we didn't really base it on anything in particular," reveals Martin. When Phil and Martin approached Ocean ("We'd heard really good things about them") **Retaliator** was snapped up almost instantaneously, and now the duo plans to stay with the Manchester Marvels for the foreseeable future: "We've got a few ideas for the future. The first one is an **Elite**-style space game where lots of people could play via a network. It'd have lots of strategy, action, shooting, and … space and things. We've also got plans for a 3D **Afterburner** type shoot 'em up using vectors and sprites together, and finally a 'serious' flight simulator – something like **Falcon** but even deeper and more involved."

A

Top Gun may have taken your breath away, but F-29 will turn you blue. The exhilaration experienced during flight is paramount, with the pace of movement guaranteed to thrill even the most staunch arcade apologist. But this speed hasn't been conjured up at the expense of detail, as every aspect of the world is completely believable and more than adequately detailed. The missions, too, are challenging and imaginative – take this scenario: the Russian and American leaders are discussing peace on board a Mediterranean aircraft carrier with yourself and the top Russian ace keeping guard above, when suddenly a squadron of bogies appears on your radar...get out of that one! It's obvious that the developers enjoy using flight simulators as much as they enjoy developing them. But F-29 Retaliator is more than just an approachable and entertaining flight simulator – the addition of the conflict scenario turns it into a game to rival Carrier Command. It's not flawless (there's no night flying for example) but where Retaliator scores is that it's taken most of the good points from the recent batch of flight simulators and added two all-important factors: speed and depth. You may already have simulated enough air miles to take you around the world twice, but don't even think about hanging up your flying helmet until you take one of these babies for a test flight.

PRICE	**£24.95**
RELEASE DATE	**Out Now**
GRAPHICS	**97%**
SOUND	**88%**
PLAYABILITY	**93%**
VALUE	**91%**
OVERALL	**95%**

ST

Although the range of sampled sounds won't be as extensive, the speed may actually be even greater! Also out now at a price of £24.95.

PC

Don't expect anything until the New Year, but when it does appear, PC Retaliator, programmed by Jason Brook, will accommodate all graphics formats (including Tandy). Better still, you won't have to put up with the usual PC squeaker, as the program will support the Roland LAPC-1 sound board.

FIRST CONTACT

FIRST CONTACT . . . A MEETING OF SPECIES
BUT NO MEETING OF MINDS.

Outnumbered, outgunned – human cunning and ingenuity are your only chance!
Mankind is prosperous, unthreatened and therefore militarily weak, yet through technical supremacy has spread throughout the galaxy. The unthinkable has happened – thousands of armed alien vessels pass unchallenged through the occupied quadrants of the galaxy. The first violation has occurred. Alien forces penetrate the station 9W/4 vital to human inter-galactic communication. Your cunning and ingenuity in controlling and programming the maintenance droid on the station is the last hope of mankind.

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- Superb graphics.
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- Attention to detail gives total enjoyment.
- Choice of action orientation or deep strategic play.

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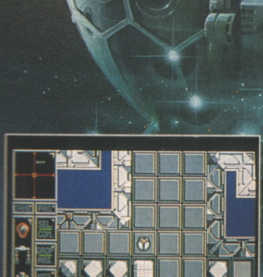
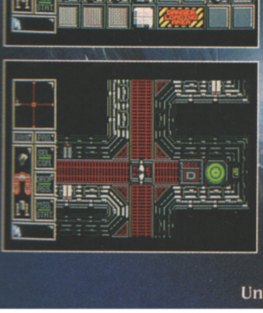
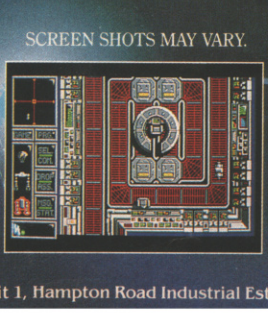


SCREEN SHOTS MAY VARY.





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MASTERS OF STRATEGY

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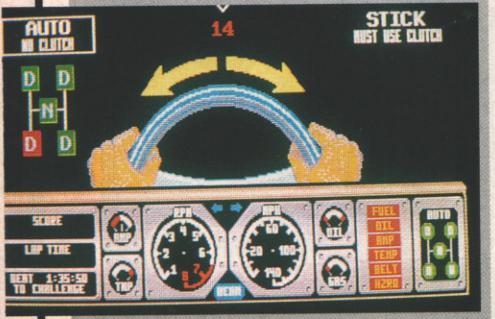
Hard

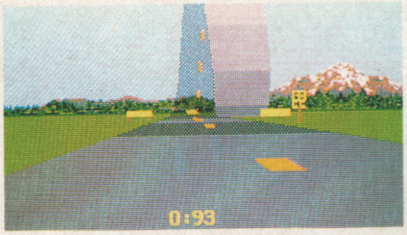
Gary Whitta goes loop the loop and round the bend about Domark's conversion of Atari's racey coin-op.

Since the days of Atari's **Pole Position**, the coin-operated race game hasn't really evolved. There's been the occasional minor innovation: 3D graphics from **Continental Circus**, a pursuit element courtesy of **Chase HQ**, vector graphics from **Winning Run** and even a car that takes off and fires missiles thanks to **Night Striker**! But these (and most of the other racing games to date) have all been in the same arcade mould, ie: minimal realism, maximum action.

The first coin-op to prove that realism could be exciting was Atari's **Hard Driven'**, which made the bold step of putting you in the closest thing to a real car there is. The deluxe cabinet surrounds the player to create a feeling of 'being' in a car, adds a proper clutch to the accelerator and brake and even features a start button with an ignition key! But most importantly, it actually feels and performs like the real thing. **Hard Drivin'** won't let you get away with anything a real car wouldn't allow – hard by name, hard by nature.

Choose the type of car you want to drive – manual or automatic. The manual model has a full four-speed gearbox – mastery of which is the key to speed. To make life easier, any combination of stick, mouse and keys can be used for gear shifting.

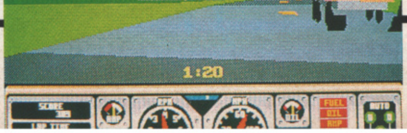

AUTO
NO CLUTCH
14
STICK
MUST USE CLUTCH
D
D
N
D
D
SCORE
LAP TIME
BEAT 1:35:50
TO CHALLENGE
AMP
TMP
RPM
MPH
60
20
100
140
OIL
GAS
FUEL
OIL
AMP
TEMP
BELT
HZRD
AUTO
BEAM

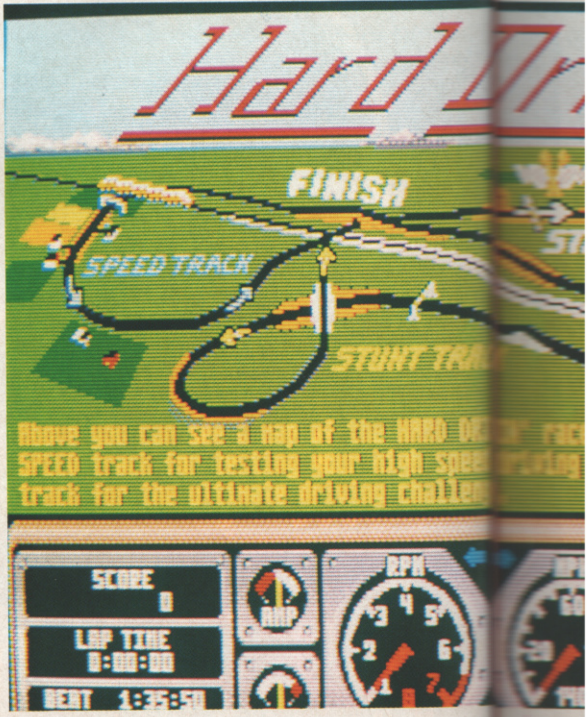


Road signs do more than just indicate the way the road is about to turn. They also tell you the speed you should be travelling at to safely get across the next obstacle. The dreaded loop-the-loop: Take this too slowly and you're likely to get to the top, run out of momentum and fall out of the sky.

A bird's eye view is displayed before and after the event – before to show where you can go and after to show where you didn't.

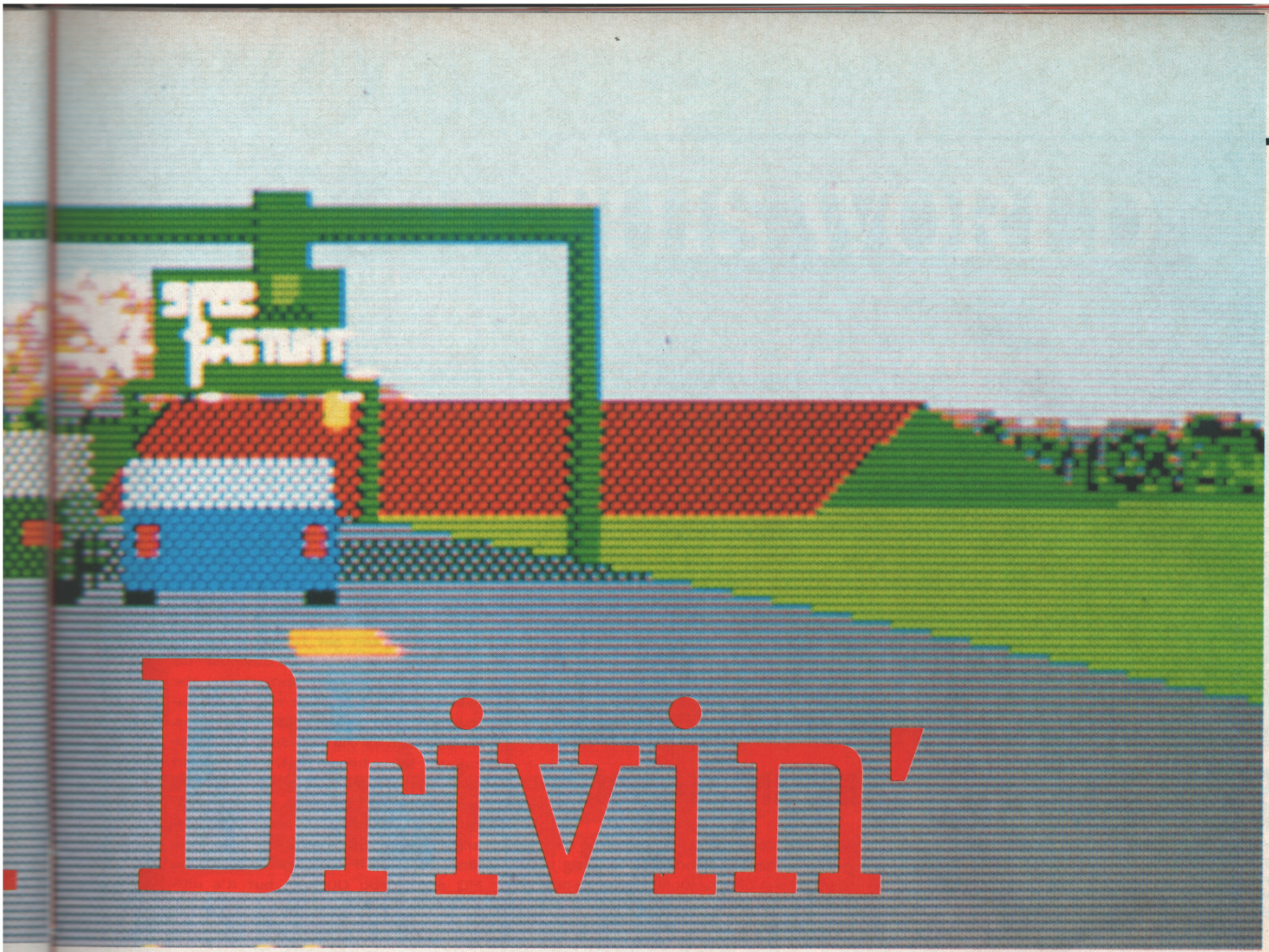
Seven computer-controlled vehicles compete for your road space – you often spot one leaping over a bridge as you pass under, or looping the loop as you do. These other motors only ever cause problems as they approach you on the other side of the road – collisions put you out of the race for good.

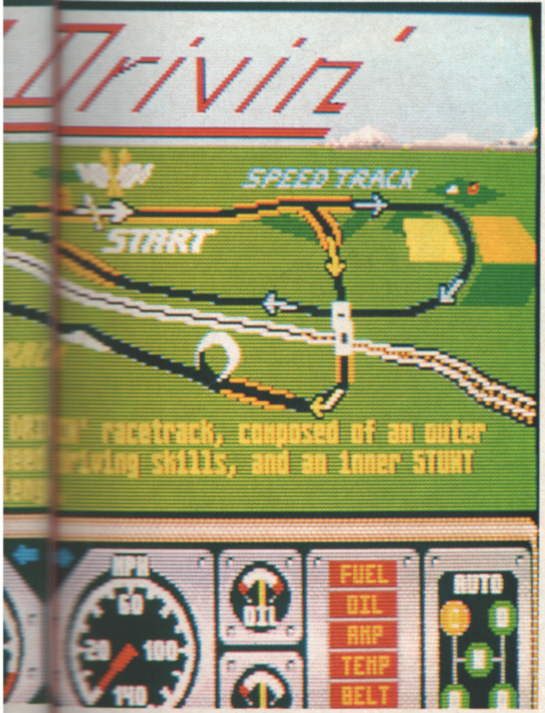

1:20
SCORE
RPM
MPH
OIL
FUEL
OIL
AMP


Hard Dr
FINISH
SPEED TRACK
STUNT TRA
ST
SCORE
0
LAP TIME
0:00:00
BEAT 1:35:50
AMP
RPM

Above you can see a map of the HARD DR rac
SPEED track for testing your high spee
track for the ultimate driving challen

Drivin'


SPEED
STUNT


Drivin'
SPEED TRACK
START
DRIVIN' racetrack, composed of an outer
speed driving skills, and an inner STUNT
lenge
MPH
60
20
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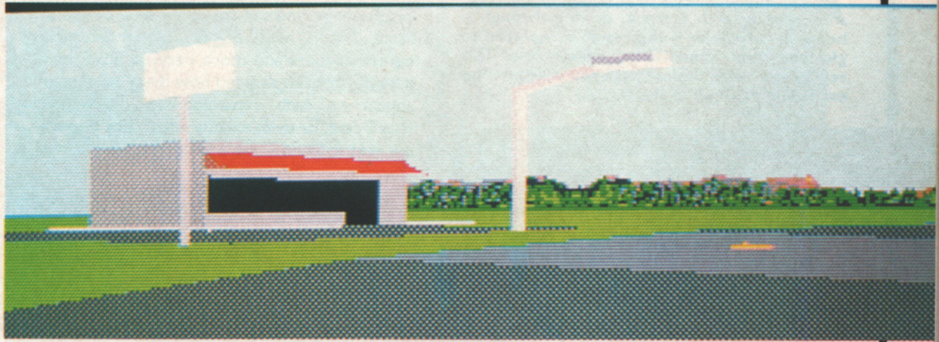
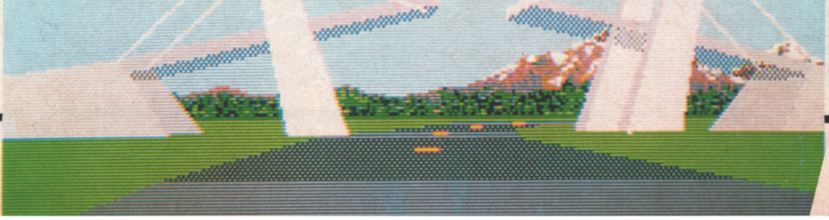
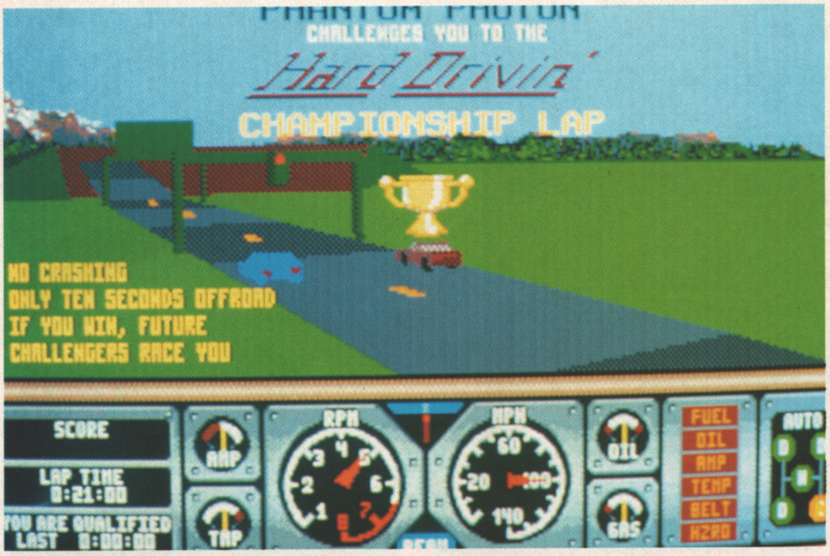
140
OIL
FUEL
OIL
AMP
TEMP
BELT
AUTO



It's tempting to wander off the beaten track to investigate the lavishly-designed roadside obstacles – including a barn, house and petrol station. However it's not really advisable, as the clock doesn't stop ticking just so you can go sight-seeing.

Clear the first hill and the road splits into two (which sounds very philosophical but it isn't really) – one route leads to speed, the other to stunts: ramps, jumps, bridges, a 'wall of death' and a 360 degree loop-the-loop await the foolhardy. It's essential to break away from the three leading cars and establish an early lead, otherwise the road is jammed for the whole race.





NO CRASHING
ONLY TEN SECONDS OFFROAD
IF YOU WIN, FUTURE
CHALLENGERS RACE YOU

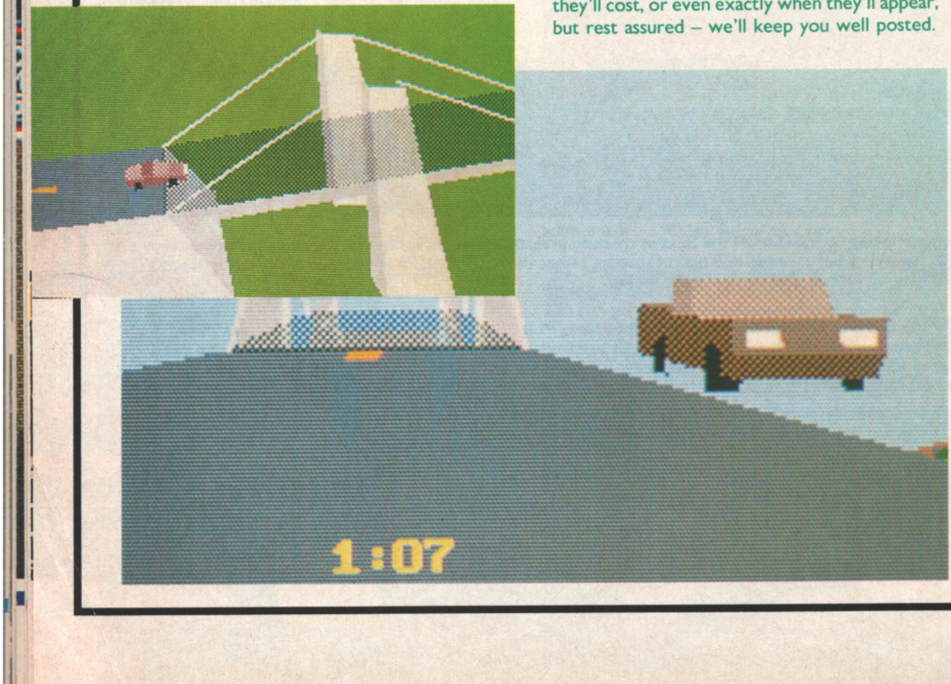
LAP TIME
0:21:00
YOU ARE QUALIFIED
LAST 0:00:00

Complete either track and you earn the chance to take on the 'Phantom Photon', a ghostly semi-transparent car. A novel touch is that your route and performance is stored in memory, so if you win, you can race against 'yourself', ie: the Phantom Photon drives exactly as you did in your successful run. It's even possible to save you performance to disk and give it to fellow Hard Drivers to race against.

After any disaster – be it falling of a bridge, colliding with a truck, driving through a house or whatever – the result is replayed in glorious three dimensional perspective. The replay ends with the car (and you presumably) exploding in a ball of flames . . .

GETTIN' HARDER

If two tracks don't sound like enough to keep you busy – fear not. Domark is planning to release a series of expansion disks in the new year, featuring a series of custom tracks designed by Jeurgen. Unfortunately, due to the nature of the game none of the tracks will be based on real courses like Silverstone or Hockenheim. Instead they'll be new Speed and Stunt Tracks, with bigger, beefier obstacles, tighter corners and more perilous adversaries. It's not yet been decided how many courses will appear on each expansion disk, how much they'll cost, or even exactly when they'll appear, but rest assured – we'll keep you well posted.



ST The original innovative realism can only really be appreciated by those who drive for real. The tactile feedback of the steering wheel and the car's realistic handling mean that drivers can really relate to it. But what really makes it enjoyable is the chance to take what feels like a real car over tracks and obstacles you wouldn't dare try in real life. Unfortunately the coin-op is a little too daunting for non-drivers, and it's in this area that the conversion scores. By replacing the juddering steering wheel with the more familiar joystick, mouse or keys, Hard Drivin' has become immediately more accessible. Non-drivers can get to grips with it more easily, and while it's obviously no longer such a realistic experience, the coin-op's feel has been recreated authentically. While the graphic definition isn't as high as the coin-op's, and some colour has been lost, its speed (perhaps the most important factor) certainly hasn't suffered. Like its arcade parent, Hard Drivin' won't immediately appeal to everyone – this is a little daunting if you grew up on Chase HQ and Turbo OutRun, but it's ultimately rewarding.

PRICE	£19.99
RELEASE DATE	Out Now
GRAPHICS	90%
SOUND	80%
PLAYABILITY	88%
VALUE	81%

OVERALL 88%

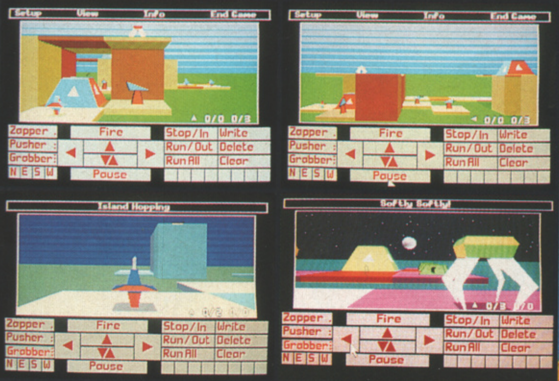
A To all intents and purposes identical to the ST, with the addition of a stomping soundtrack sampled from the coin-op, Commodore Drivin' is due for release this month at a price of £19.99.

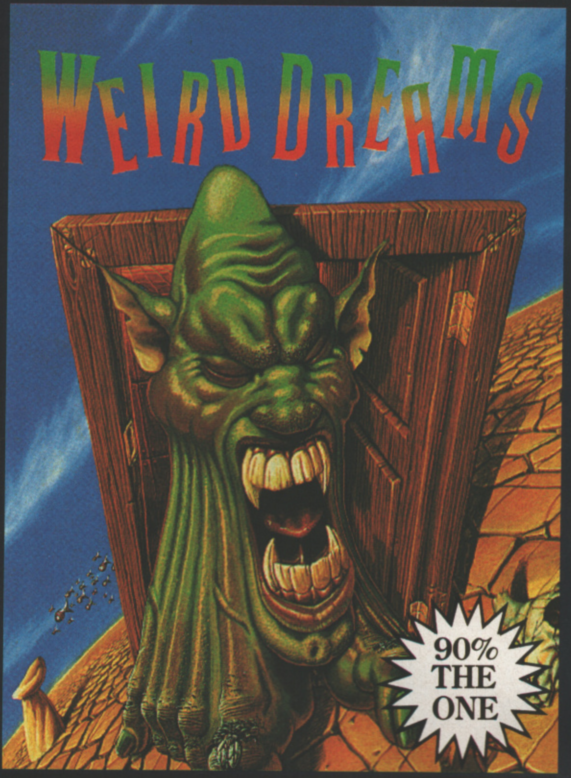
PC Jeurgen's handling of this version himself, and CGA, EGA, Tandy and (surprisingly) Hercules are all supported. Expect to see something next month, and have £24.99 in your pocket in case you want to buy it.

OUT OF THIS WORLD

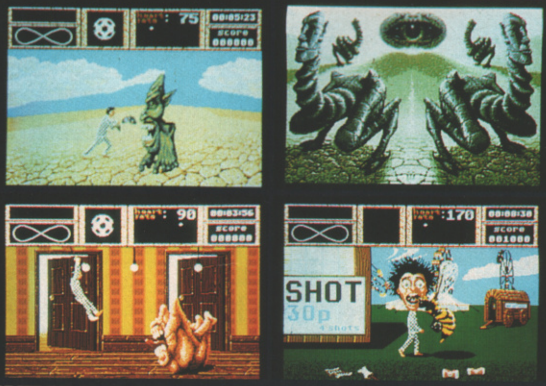
TOWER OF BABEL

An intricate 3D strategy game involving an interconnecting network of towers, platforms and lifts all rendered in solid 3D with innovative light and shading techniques. Take control of robot spiders and program them to solve problems and puzzles and interact with other creatures, such as Pushers, Zappers and Grabbers. Alternatively, real time control is available to you at any time for instantaneous reaction to the game's developments. For the more adventurous among you, there is a complete game designer, allowing the construction of your own series of towers, platforms and lifts. Attempt to fox your friends with your own fiendishly difficult creations. More than just a game, more than just a puzzle – Tower of Babel is a whole new concept in strategy gaming.


Setup
View
Info
End Game
Island Hopping
Softly Softly!
Zapper
Pusher
Grabber
N E S W
Fire
Pause
Stop/In
Write
Run/Out
Delete
Run All
Clear


WEIRD DREAMS
90% THE ONE

TOWER OF BABEL


score
SHOT
30p

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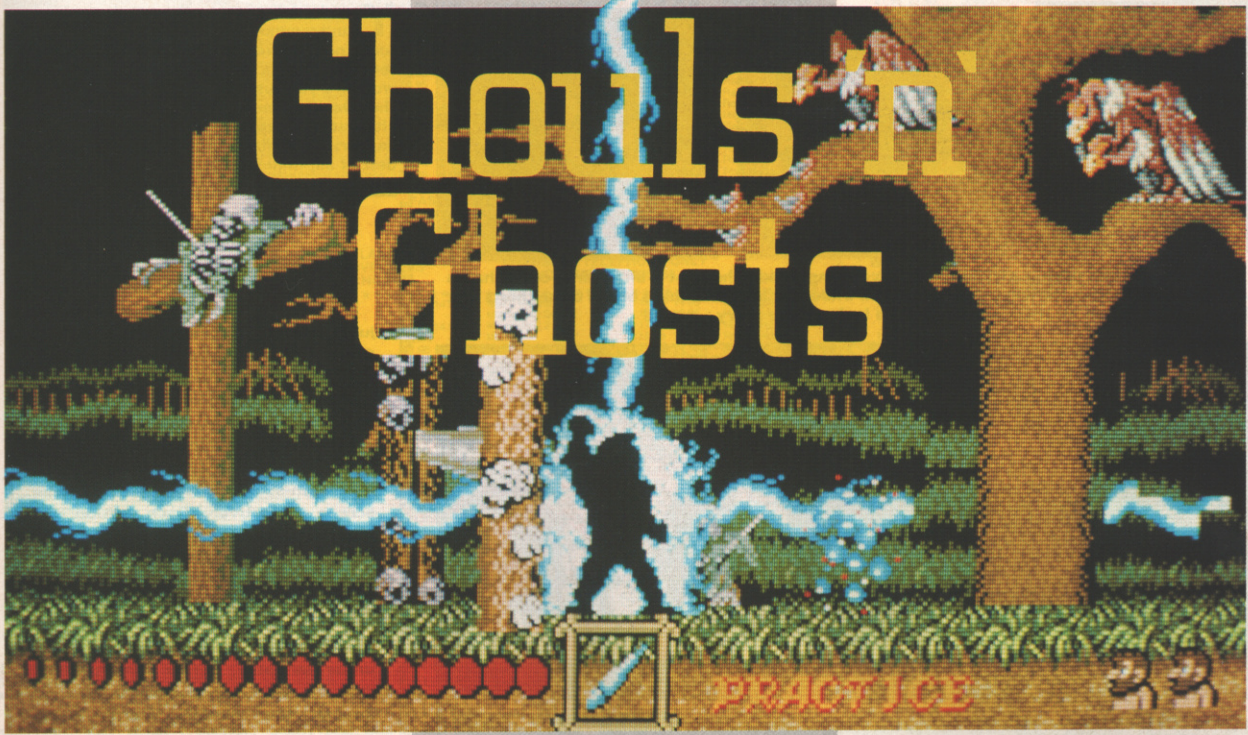
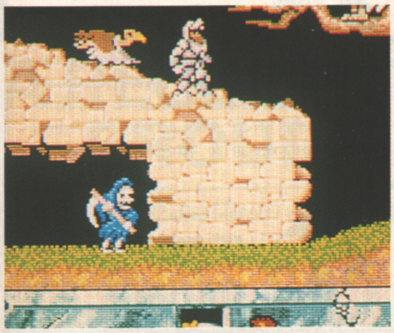
Ghouls 'n' Ghosts



HI SCORE
100000
TIME
1:28

Sir Arthur Lancelittle finds himself up against all manner of things that go bump in the night in US Gold's latest Cap-Com coin-op conversion. Gordon Houghton prove that he ain't afraid of no ghosts...

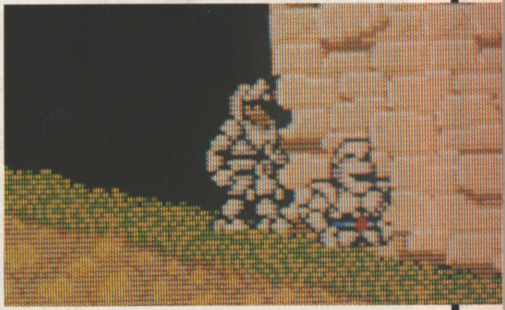
Oour hero! Stronger than a giant! More courageous than a lion! Faster than most knights (in a suit of armour)! His name's Arthur, and he's annoyed. Five livels of dire peril and touch monsters lie ahead. Who cares about the time limit? Who care about only having three lives? Erm... he does.



If you think getting girlfriends is touch these days, spare a thought for poor Arthur Lancelittle, the mediaeval knight. There he was, minding his own business, when he heard a cry from a damsel in distress. Simple, he though, just kick some dragon ass and it's fun-time.

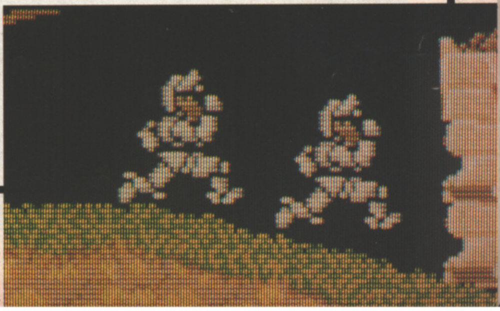
Unfortunately, this damsel is a princess, and she's being held captive not by a dragon, but by the Devil. The Devil's skulking around and rattling his cage a long way off along a scrolling landscape filled with ghostly apparitions.

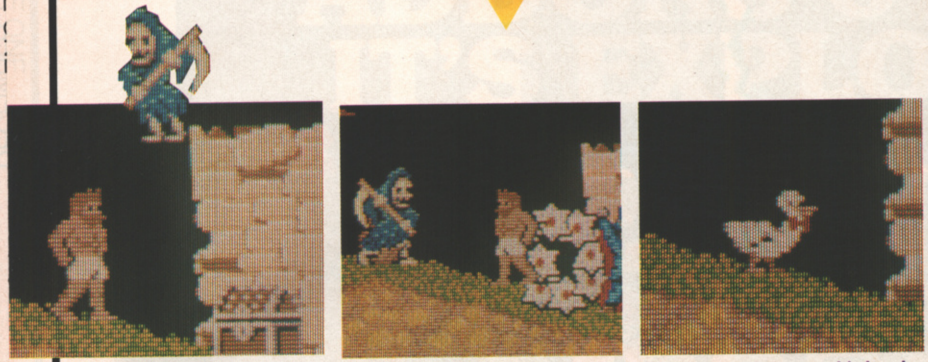
If Arthur gets struck just once by any of these, his suit of armour is whisked away; twice, and it's his skin that gets stripped off. He's only got three lives in all. Oh Dear.



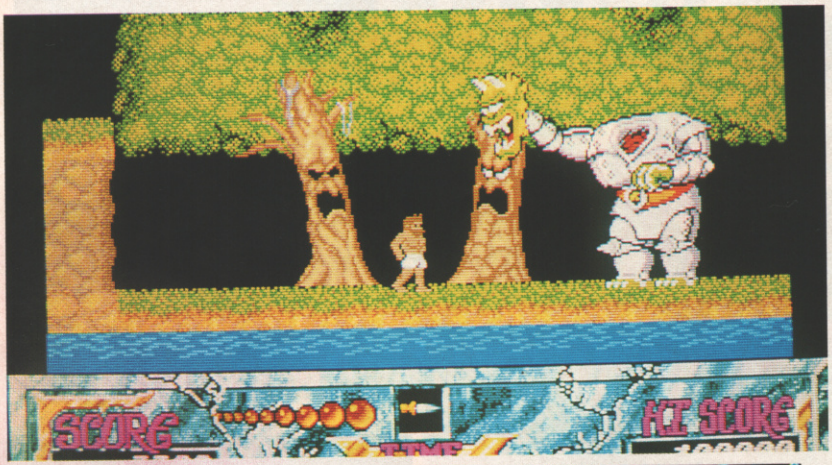
It's definitely a good idea to pick up that extra-shiny, extra-tough suit of armour. When you do, just hold down Fire, let go and...

...Wham! You've got a knight-sized superweapon that kills most known demons dead. They change according to the weapon you already had: the lightning bolts are the most spectacular, but if you've got a split personality there's also a doppelganger to be had.





Arthur stumbles upon a mysterious chest. Having decided he's got a bit of time on his hands before he finishes the level, he fires a shot... whoops! It looks like this is one of those chests that Lucifer has dumped his minions into. And he looks pretty angry... quack!



Gulp! This is no time to be in underpants, particularly when this end-of-level beast takes a huge number of shots to kill. There are five such creatures in all, each one preventing entry to the next stage. Get to the end and you engage in mortal fisticuffs with the Devil himself!

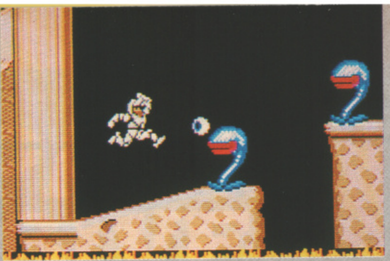
CREATING A MONSTER

Gouls 'n' Ghosts is the fourth 16-bit game from Software Creations, whose previous works are **Bionic Commando, LED Storm** and the excellent conversion of **Bubble Bobble**. **Ghouls** is the team's biggest project yet, as they've spent the best part of a year in converting all formats.

Unfortunately they had little direct help from CapCom, but the machine itself was helpful, as CapCom had left the test mode in, which let the team scroll through the backgrounds, and thus examine all the sprties and colours.

The task of converting the coin-op's superlative graphics was given to Andrew Threllfall and Ben Jonson. Mike Folin, whose brother, Tim, wrote the music and sound effects, saw this aspect as the most challenging: "Scroll routines are always a problem, getting the screen to scroll properly without slowing the game down or using too much memory.

However, the major chunk of programming was undertaken by Dave Broadhurst, whose hobbies include sport and, in his own words: "my son, Stephen – he was born at the beginning of September – and action films like the **Indy** trilogy or anything with Arnold Schwarzenegger in it."



Your initial weapon, the magic spear, is handy enough for most enemies, but some need a weapon with a little extra to send them back home to Ghoul City. And wouldn't you just know it – killing some of the Devil's henchmen rewards you with alternative weaponry. There are rapid-firing daggers, axes, firebombs, swords and, weirdest of all, mini flying saucers.

ST

It's rare indeed to see a game's sequel appear before the original, but US Gold's conversion of Ghouls 'n' Ghosts has just pipped Elite's translation of Ghosts 'n' Goblins to the post. This is an impressive version of the Capcom coin-op, containing most of the gameplay elements: frustrating enemies, atmospheric graphics and a different tune for each level – AND two more for the high-score table and continue screen respectively. Each section is a different challenge from the last, and even though it's incredibly frustrating at times, you can't help coming back for more. There is one significant omission – you don't get turned into the old man by the sorcerer – and there are, understandably, a few compromises, like the ST's few spots of rain up against the coin-op's storm. These omissions don't affect your enjoyment though – it's every bit as addictive as the original. Just one word of warning: because it's so like the coin-op, it's very hard. For experienced gameplayers, it's the challenge they've been looking for – others may end upinflicting unnecessary damage to their screens.

PRICE	£19.99
RELEASE DATE	Mid December
GRAPHICS	78%
SOUND	80%
PLAYABILITY	83%
VALUE	71%

OVERALL 80%

A

Also due to appear in the middle of December: here the basic gameplay remains unaltered but the music and graphics are very close to the coin-op's, with five bit-planes providing plenty of colour to add to the wall of sound.

PC

Oh woe. The news is not good for would-be MS-DOS Arthurs... there's no PC version in the pipeline.

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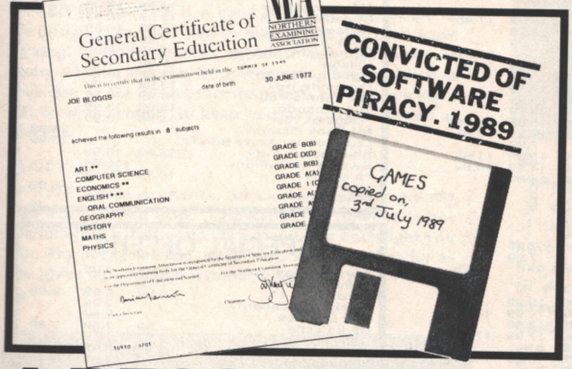

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THIS MONTH!

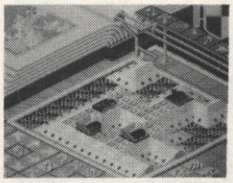
- 3D POOL: Get to the front of the cue!
- ALTERED BEAST: Transformed!
- WEIRD DREAMS: Put to bed (at last)!
- THE PROMISED LANDS: Go forth and multiply!

TIPS

POPULOUS: THE PROMISED LANDS

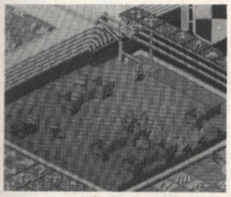
(Electronic Arts)

The **Populous** expansion disk offers more than just a graphic overhaul – much of the game logic has been tweaked, which means that many tactics already developed have to be replaced. Fortunately the cavalry is here in the form of Bullfrog Productions . . .



▲ THE BIT PLAINS

THIS landscape is the toughest of the five because, as the graphic style suggests, it was designed to be perfect for the computer player. Castles are the most powerful buildings of the lot, as they produce seven (count 'em) times more people, manna and weapons than any other building. It's a combination of this and the computer's ideal style of play, that means it produces lots of people very quickly. To keep the computer under control, you must rstrict his empire to no more than three castles.



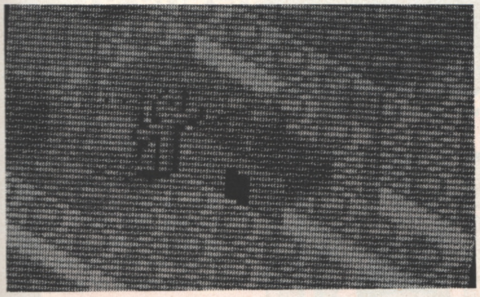
▲ THE WILD WEST

A MUCH more sedate affair after the perils of the Bit Plains! This is a good beginner's landscape as it's designed to allow you to master the more intricate strategies. Build Saloons as these produce twice as many people and the best weapons. One problem is that due to the desert terrain people die out quickly if left to walk around, so keep as many people settled as possible.

BLOCK LAND

GIVE peace a chance. Block Land differs greatly from all the other landscapes, as violence is not encouraged. In fact you LOSE manna for each fight you win. Try not to kill the opponent's Knight or Leader as this gives him enough manna to volcano you.

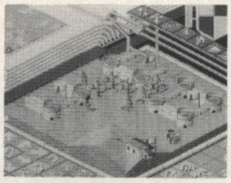
▼

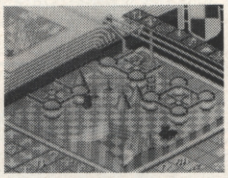


REVOLUTION FRANCAISE

THE most conventional landscape, as it doesn't differ greatly from the original Grass landscape which was used as a base. Most of the techiniques that worl on Grass work here, but bear in mind that if you defeat a knight or leader you are rewarded with an enormous amount of manna.

▼





▲

THE screwiest world of the lot. While six of the ten buildings behave normally, th eother five cause the population to decrease rather than increase, although they produce a lot of manna and high-level weapons. For the best results and an even whiter wash, keep a balance between the two types of bulding, so you get the best of both worlds. To help you do this, here's the observer's guide to Silly World buildings. The regular six that behave normally look like this:

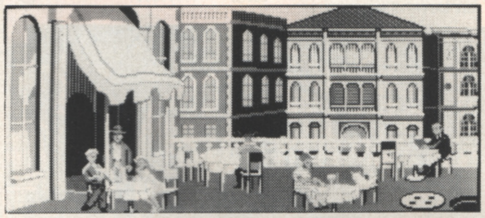
While the wacky five are identified thus:

1 7 8 9 10 (wacky)

INDIANA JONES AND THE LAST CRUSADE: THE GRAPHIC ADVENTURE

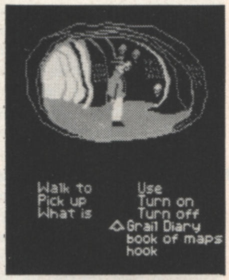
(US Gold/Lucasfilm)

At the end of last month's nail-biting episode, Indy was left stranded in the catacombs below Venice with seemingly no way forward. All that was left to do was for Indy to pull the suspicious looking torch on the cave wall. BUT! It was surprisingly stiff and in need of lubrication (honk!). Now at last we can proceed with this thrilling tale . . .

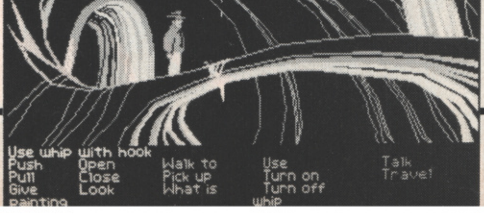


MAKE your way out of the catacombs and back to the street, collecting the skeleton's arm on the way. Go to the table with the young couple drinking wine. LOOK at the wine bottle, then TAKE it and USE it with teh fountain to fill it with water. Go back to the catacombs, into the room with the torch and USE the wine bottle with the torch. Now PULL the torch to open a trap door to the next level!

WALK across the bridge to the tunnel on the right and LOOK at the inscriptions which refer to two different accounts of the Grail found in the paperbound Grail Diary. Make a note of what these inscriptions say as they are invaluable later, when it comes to choosing the correct Grail.

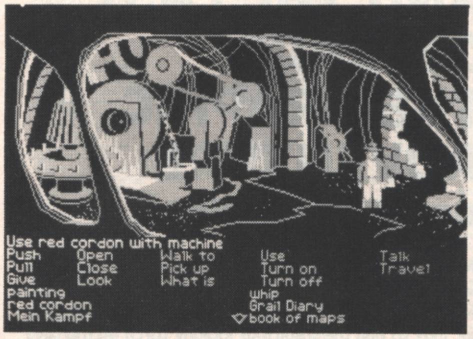


THIS room is situated directly under the room on the first level that's flooded by water. To drain the pool above, USE the hook (attached to the skeleton's arm) with the wooden plug, and then USE the whip with the hook. This opens the plug, releasing the water safely. Leave the way you came in. ▼

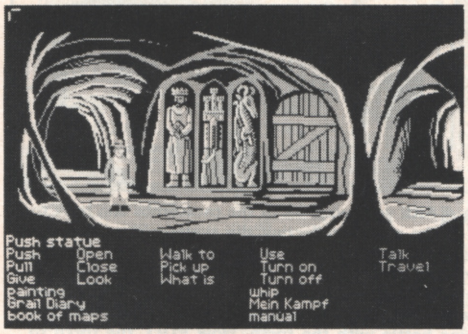


Use whip with hook

TIPS

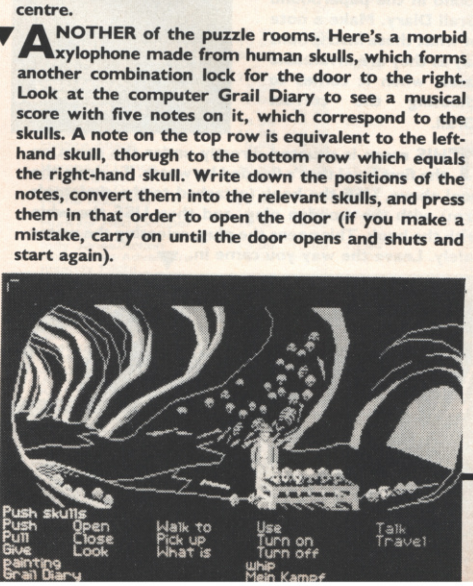

Use red cordon with machine
Push
Pull
Give
Open
Close
Look
Walk to
Pick up
What is
Use
Turn on
Turn off
Talk
Travel
painting
red cordon
Mein Kampf
whip
Grail Diary
book of maps

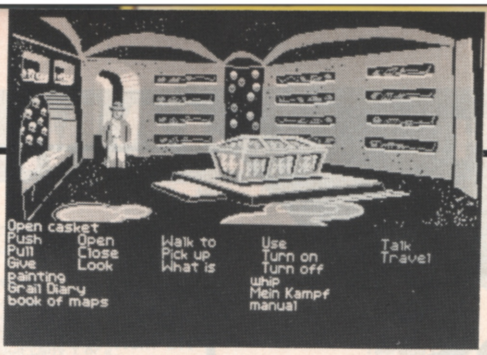
▲ **CLIMB up to Level One, passing the room you've just drained on the way, and enter this room. USE the red cordon with the machine and turn on the wheel to start the machine and lower an all-important bridge on Level Two.**


Push statue
Push
Pull
Give
Open
Close
Look
Walk to
Pick up
What is
Use
Turn on
Turn off
Talk
Travel
painting
Grail Diary
book of maps
whip
Mein Kampf
manual

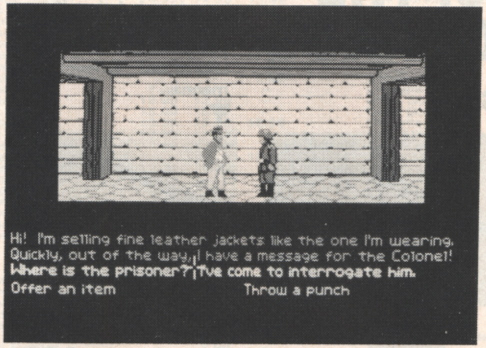
▲ **THESE three statues form a combination lock for the wooden door next to them. Look at the Grail Diary (the computer version) to see two pictures of the statues – the left page shows the configuration that opens the door. The right page is labelled "certain death", but if you do accidentally reach this configuration, you are only taken back a few rooms. Push the right-hand statue until it is correct, then do the same with the left-hand statue and finish with the one in the centre.**

▼ **ANOTHER of the puzzle rooms. Here's a morbid xylophone made from human skulls, which forms another combination lock for the door to the right. Look at the computer Grail Diary to see a musical score with five notes on it, which correspond to the skulls. A note on the top row is equivalent to the left-hand skull, thorugh to the bottom row which equals the right-hand skull. Write down the positions of the notes, convert them into the relevant skulls, and press them in that order to open the door (if you make a mistake, carry on until the door opens and shuts and start again).**


Push skulls
Push
Pull
Give
Open
Close
Look
Walk to
Pick up
What is
Use
Turn on
Turn off
Talk
Travel
painting
Grail Diary
whip
Mein Kampf

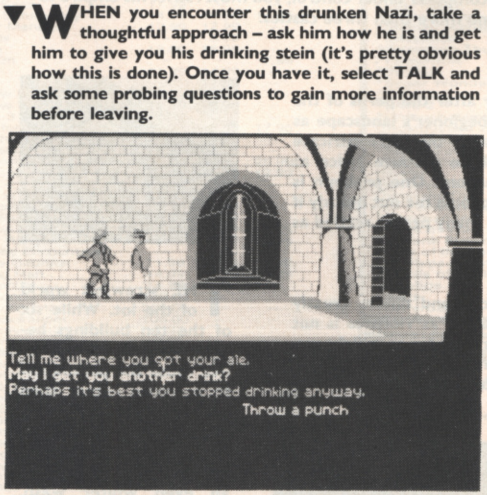

Open casket
Push
Pull
Give
Open
Close
Look
Walk to
Pick up
What is
Use
Turn on
Turn off
Talk
Travel
painting
Grail Diary
book of maps
whip
Mein Kampf
manual

▲ **YOUR final destination in the catacombs is the resting place of the second Grail Knight. It's on the far right of the level, near the bottom of the screen. Once you are there, open the casket and look at it to gain vital information. Then walk to the grating, open the rusty lock and walk through. Go back to the street via the manhole and watch the following scene.**

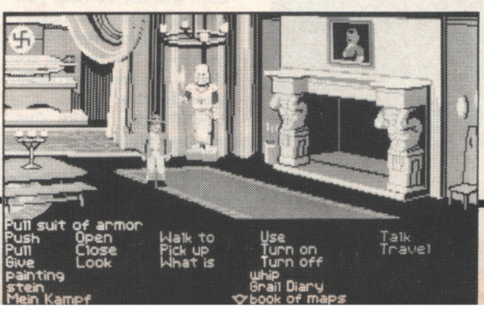

Hi! I'm selling fine leather jackets like the one I'm wearing.
Quickly, out of the way, I have a message for the Colonel!
Where is the prisoner? I've come to interrogate him.
Offer an item
Throw a punch

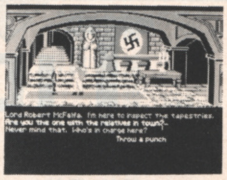
▲ **WHEN this Nazi guard stops you, pretend to be a high-ranking German officer. He isn't very bright, but he only believes you if you keep up the charade. Make a mistake and it's fisticuffs time. Once you are past him, enter one of the adjoining rooms (a cloakroom) and pick up the servant's uniform, but don't put it on just yet. These Nazi guards aren't as stupid as they look – if the same one sees you twice in different attire, he won't stop to ask your name.**

▼ **WHEN you encounter this drunken Nazi, take a thoughtful approach – ask him how he is and get him to give you his drinking stein (it's pretty obvious how this is done). Once you have it, select TALK and ask some probing questions to gain more information before leaving.**


Tell me where you got your ale.
May I get you another drink?
Perhaps it's best you stopped drinking anyway.
Throw a punch

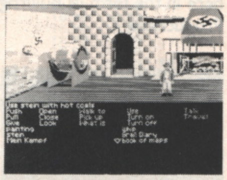
▼ **WALK across the room to the far right-hand side and push the suit of armour. His battleaxe falls and makes a large cut in the rug – which comes in handy later.**


Pull suit of armor
Push
Pull
Give
Open
Close
Look
Walk to
Pick up
What is
Use
Turn on
Turn off
Talk
Travel
painting
stein
Mein Kampf
whip
Grail Diary
book of maps


Lord Robert McFalfa. I'm here to inspect the tapestries.
Are you the one with the relatives in town?
Never mind that. Who's in charge here?
Throw a punch

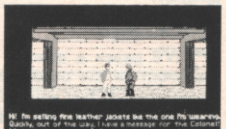
▲

WHEN you arrive at the Austrian Castle, click on the open door to be greeted by a Butler. Don't be too direct with him – there's a way of making him leave you in peace. Try enquiring about his relatives, and bring up the subject of Otto.


Use stein with hot coals
Push
Pull
Give
Open
Close
Look
Walk to
Pick up
What is
Use
Turn on
Turn off
Talk
Travel
painting
stein
Mein Kampf
whip
Grail Diary
book of maps

▲

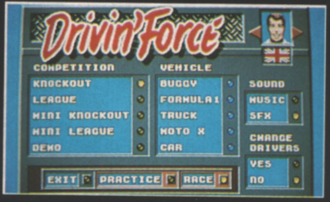
IN the kitchen, you need to get your hands on the roast boar cooking away on the spit-roast. USE the stein – unfortunately it's empty, but you can fill it in this very room . . .


Hi! I'm selling fine leather jackets like the one I'm wearing.
Quickly, out of the way, I have a message for the Colonel!
Where is the prisoner? I've come to interrogate him.
Offer an item
Throw a punch

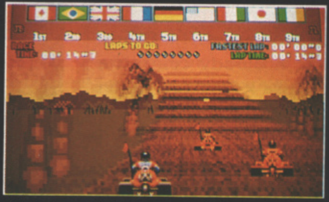
▲

ANOTHER Nazi guard. This time your 'undercover officer' routine doesn't cut any ice, so you need another excuse to be wearing that leather jacket. If you can carry off this stunt, you can even make some money. But don't be too greedy – if the guard asks the price of a jacket, keep it streetwise or you blow your cover.

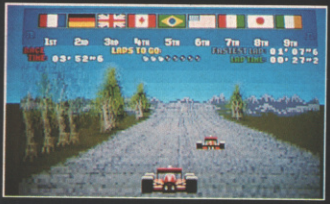
Drivin' Force


Drivin' Force
COMPETITION
KNOCKOUT
LEAGUE
MINI KNOCKOUT
MINI LEAGUE
DEMO
VEHICLE
BUGGY
FORMULA 1
TRUCK
MOTO X
CAR
SOUND
MUSIC
SFX
CHANGE DRIVERS
YES
NO
EXIT
PRACTICE
RACE

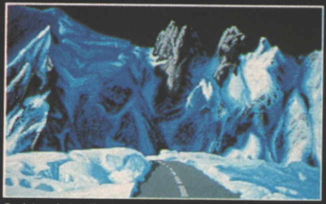
Choosing out of 12 competitions is just one of the many choices you can make.



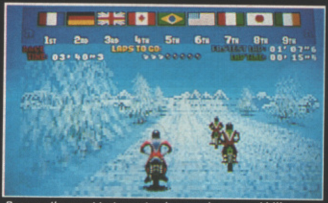
We'd forgive you for thinking you were in the Arcades.



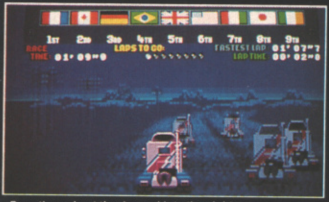
Race in six completely different vehicles.



Each terrain totally alters your vehicles handling.



Race on the most tortuous tracks, over jumps and hills, as you attempt to beat your opponents to the finish.



Race throughout the day and into the night.

50 FRAMES PER SECOND!

Take part in twelve different competitions. Race in any of six vehicles, including a Jet-Ski for the bonus levels. Pit your speed, skill and endurance against the elements and eight other competitors in a hard fought battle for positions. Races take place on various terrains, affecting each of your vehicles in different ways. So throw caution to the wind and drive for all you're worth to reach your ultimate goal.

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- ☐ No disc swapping (950K on disc)
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- ☐ 5 varied terrains
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- ☐ Joystick or mouse control
- ☐ 8 opponents

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The Ninja W

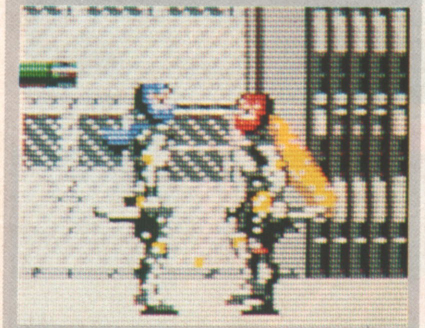
Converting a coin-op is one thing, but squeezing three screens into one? Gary Whitta dusts off his pygama trousers to put Virgin's latest Taito conversion through its paces.

It's 1993 and America has changed a lot since the familiar days of Big Macs and The Brady Bunch. After a bloody coup, the society we once knew has fallen and been replaced by a police state controlled by a new President, the evil dictator Bangler.

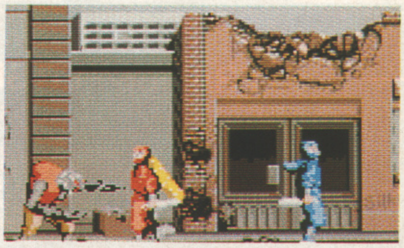
With the army, police and the criminal underground all at Bangler's command, no-one dares stand in his way. Except the Ninja Warriors, two robots skilled in the art of Ninjitsu, built by a small band of rebels and sent out to assassinate Bangler and restore freedom to the galaxy...

So goes the rather unlikely storyline for **The Ninja Warriors**, the latest in a line of Taito coin-op conversions from Virgin and The Sales Curve (after **Silkworm**, **Continental Circus** and **Gemini Wing**). This one was arguably the most difficult of the four to convert, thanks to the coin-op's innovative method of using three monitors side by side to create a Cinemascope-style playing area.

As The Ninja Warriors take a beating, their fake flesh covering falls off piece by piece, revealing stark cyborg interiors.

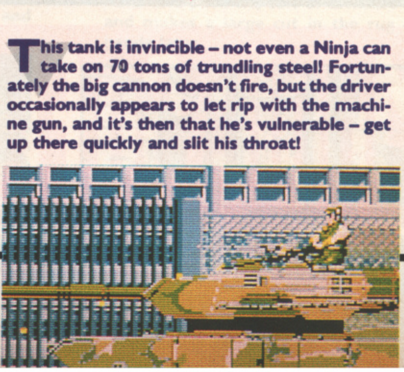


The Ninja Warriors are armed in two ways – a limited supply of shurikens comes in handy for long-range combat, but when these are exhausted (or the enemy jets in too close) twin hand-held knives come out and jugular veins start opening up.



The bog-standard knife-wielding foot soldiers are easily dispatched with a couple of shurikens or a quick slash to the throat. The rest aren't so easy. These hunchbacks have a nasty habit of leaping around the screen and blocking your shurikens, so it's necessary to get in close and slash away.

This tank is invincible – not even a Ninja can take on 70 tons of trundling steel! Fortunately the big cannon doesn't fire, but the driver occasionally appears to let rip with the machine gun, and it's then that he's vulnerable – get up there quickly and slit his throat!



RANDOM ACESS

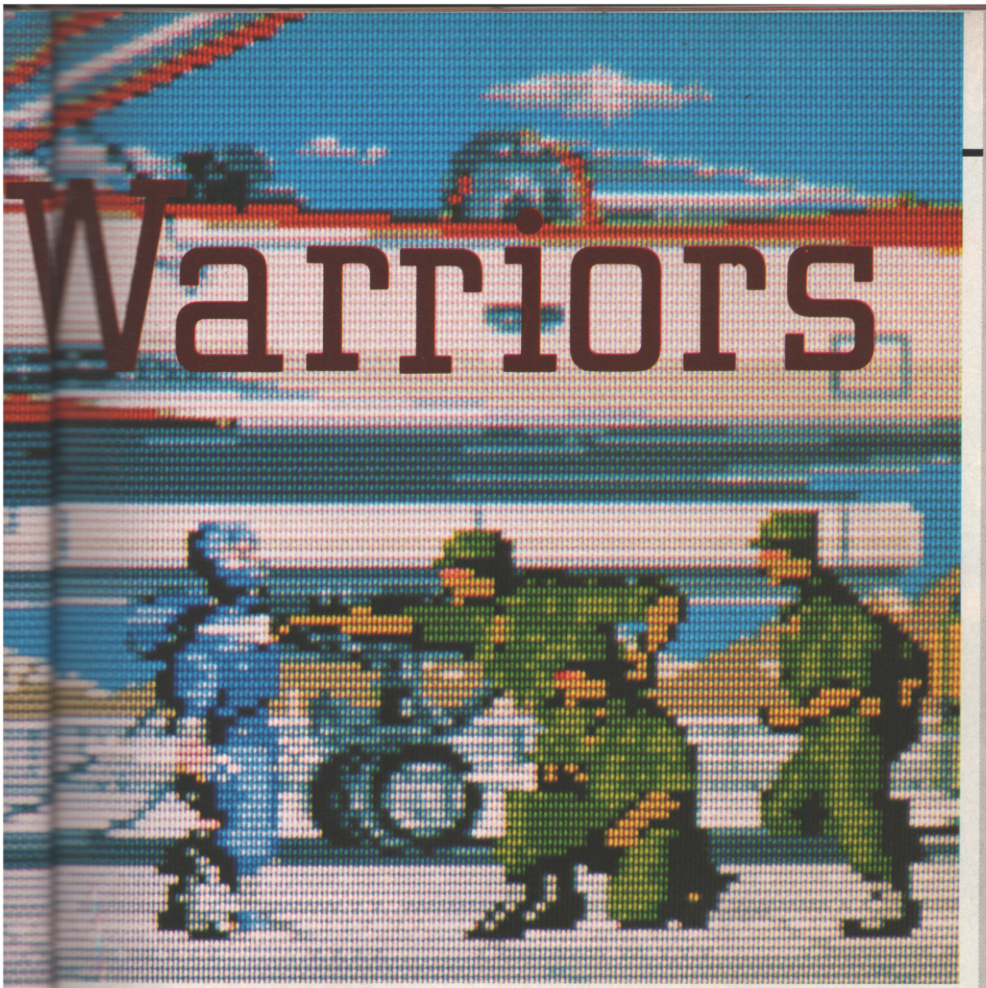
The Ninja Warriors is the work of Random Access, The Sales Curve's in-house programming/design team. Formed just over a year ago, Random Access' first project was the conversion of Technos' excellent shoot 'em up coin-op **Silkworm**. The team comprises Project Manager Simon Pick (an ex-Commodore 64 programmer responsible for the drum synthesiser **Microrhythm** amongst other things), programmers Ronald Pieket Weeserik and John Croudy (neither of whom had programmed any commercial 16-bit games before **Silkworm**) and graphics man Ned Langman.

When the job of converting **The Ninja Warriors** first arose, the Random Access boys took a look at the coin-op and weren't too fussed. The decision to convert the three screens into a 'Cinemascope' format was made right at the start, but it wasn't until Taito's original graphic files arrived that the first problem popped up – there were more than three megabytes of them!

Shrinking and fitting the graphics into the humble ST and Amiga was carried out via a custom-written utility. The coin-op files were downloaded into the program which redrew them at half the original size and recoloured them. The coin-op sprites and backdrops used 64 colours each, which had to be scaled down to 16 on the Amiga and eight on the ST.

Even in the final compressed form, each level

Warriors



ACESS MEMORIES

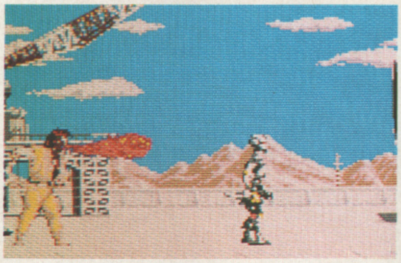
couldn't be loaded in one go (with 15 screens to a level, and 32K of graphics for each screen, that's hardly surprising) so a 'constant load' system was devised whereby the next part of a level was loaded every five or six screens – fortunately the loading time is only a couple of seconds, so gameplay isn't affected.

As well as the graphics files, Taito also provided all the alien data, so the boys were able to accurately plot the positions and actions for all the enemies – a much more reliable method than just playing through and hoping for the best. The sound was sampled directly, thanks to the coin-op's test mode that plays out all the sound effects one by one.

With work on **The Ninja Warriors** complete, the team is now turning its attention to the Sales Curve's latest coin-op licence – Jaleco's horizontally-scrolling shoot 'em up **Saint Dragon**. As Simon says: "We'll be using many of the techniques we developed during **Silkworm**. Nevertheless we've got a good six or seven months of work ahead of us, so don't expect anything until mid 1990."

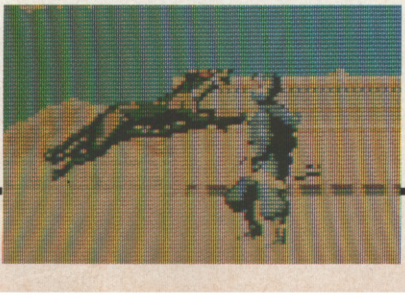
But best of all, The Sales Curve is currently considering the possibility of producting **Silkworm II**. Apparently, the Random Access team is just bursting with ideas that came up during the development of the original, but because they were limited to producing. Work won't begin until early next year (at the earliest), but it should be well worth the wait.

Six horizontally-scrolling levels of cut 'n' slash action await the two cyborg Ninjas, gradually leading them from the slum quarters to Bangler's heavily-guarded mansion.



The action hots up when the battle reaches the Army Base on the second level. The troops increase in variety here – look out for fire-breathing musclemen, Ninjas who appear and disappear without warning and soliders who swoop down from the sky on mini hang-gliders!

Those of you blessed with a sick sense of humour may enjoy the occasional altercation with this rabid dog. Hit it with a shuriken or cut its throat and it dies with a horrible agonised yelp that makes your skin crawl.



A

These days 16-bit gamers are practically spoilt for choice when it comes to shoot 'em ups, sport simulations, arcade adventures, racing games... everything in fact, except from any quality beam 'em ups. Apart from the brilliant IK+ (which is now over a year old), there's virtually nothing to satisfy would-be Ninjas – or at least there wasn't until now. Random Access' conversion succeeds where all the others have failed – it feels good to play. The action never lets up, as there are always plenty of things to kill, and, more importantly, the combat moves don't take five seconds to execute – one quick stab of the fire button is enough to gore an enemy soldier. Because the combat moves can be executed so quickly, you can cut your way through a whole platoon of soldiers without too much trouble. The sampled 'urgh!' and squirt of blood that accompanies each kill adds to the fun, as does the two-player element, where the players have to cover each others' backs to survive. The graphics are a little blotchy in places and a wider variety of sampled sound would have been nice, but it's the strength of the gameplay that makes it what it is – one of the best beat 'em ups to date.

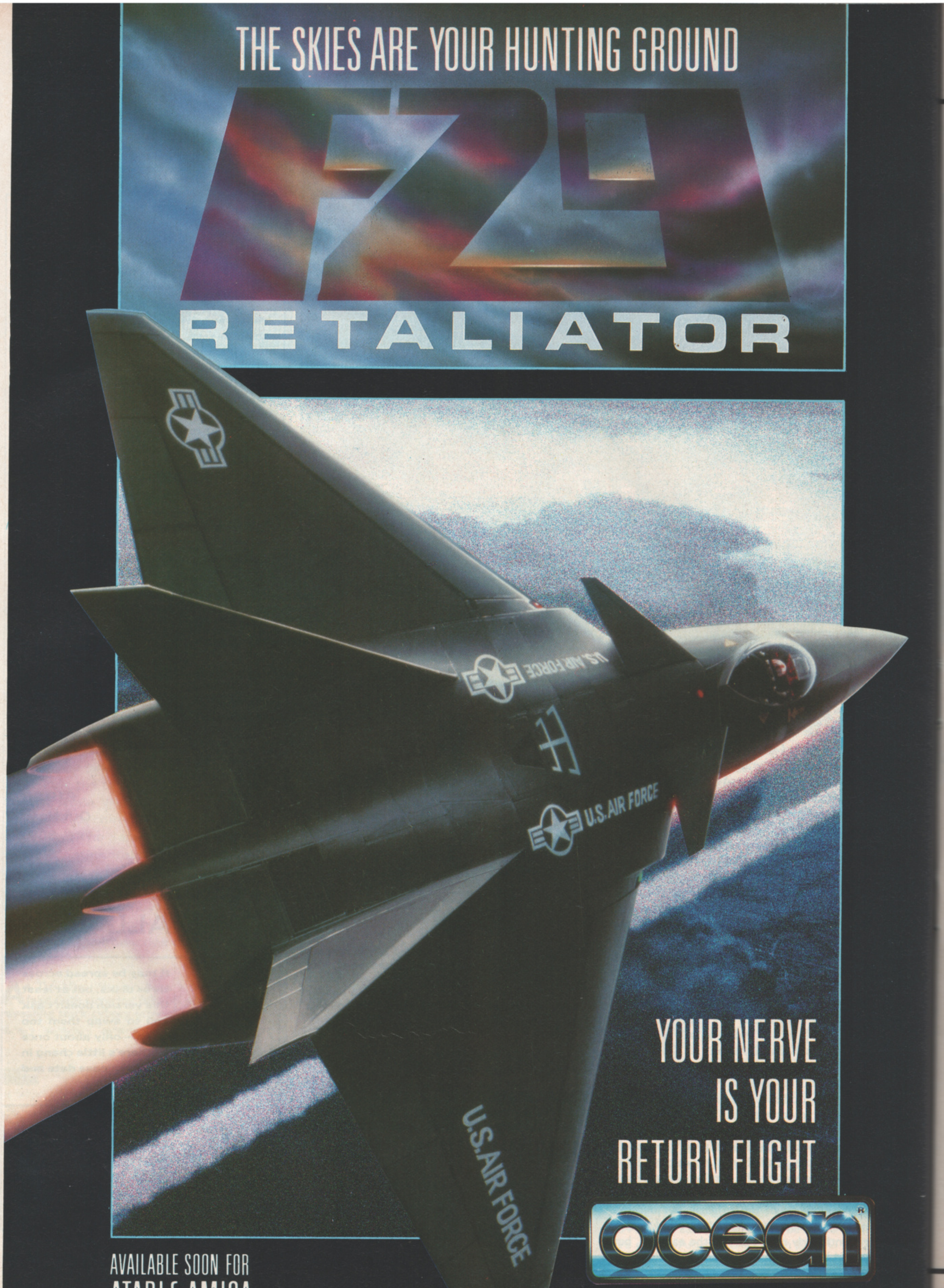
PRICE	£19.99
RELEASE DATE	Out Now
GRAPHICS	80%
SOUND	82%
PLAYABILITY	84%
VALUE	71%
OVERALL	**82%**

ST

It may be spread across three disks, but at least this version doesn't ask you to swap them too often – only about once every two levels. There's little chang in the graphics, the price release date and ratings for that matter.

PC

Although the possibility hasn't been completely ruled out, there are no plans for an IMB-compatible version at the moment. Don't hold your breath...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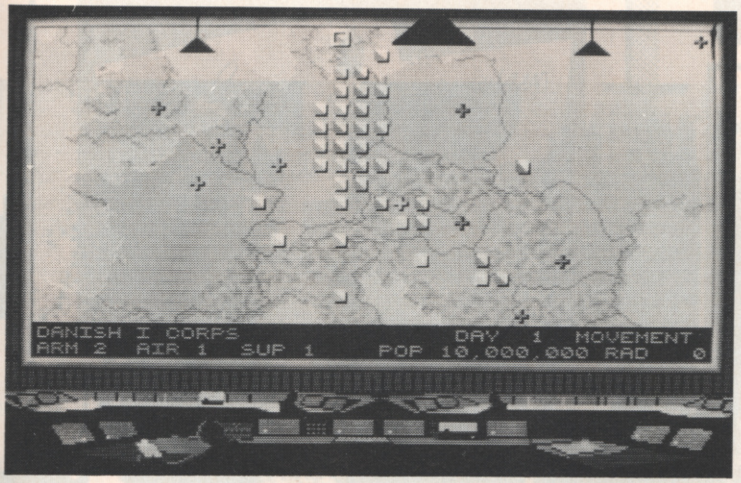
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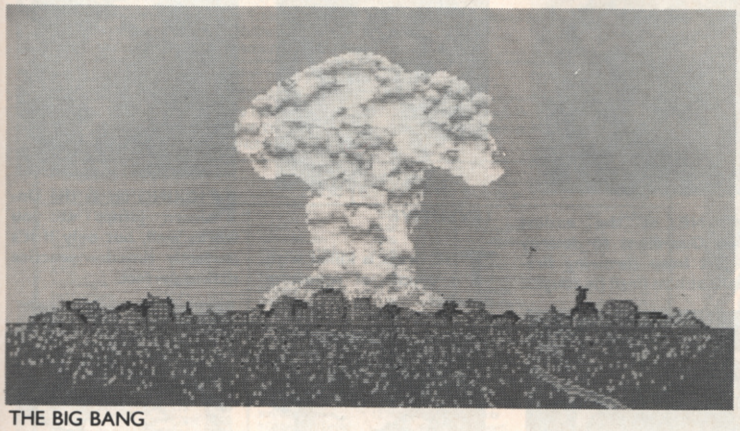
CONFLICT: EUROPE (PSS)

Wiping out the capitalist imperialist threat requires help from the boys in the bunker at PSS . . .

The central problem in **Conflict: Europe** is breaking through the enemy's line of defence (or attack, as the case may be), and what makes this difficult is the enemy units you engage are often just too strong, and they end up wiping you out rather than the other way around. The key to reducing the strength of the enemy, and subsequently wiping out its units, is via supplies.

In any war supplies are a crucial factor, and **Conflict: Europe** is no exception. Every unit relies on supplies coming through to the front line to strenthen it – and that includes yours as well. Concentrate more time and effort on hitting the enemy's supply dumps and command posts. This means it will have less to use during its rebuild phase and will slowly dwindle in strength and eventually be killed in battle.

The most effective method of affecting the enemy's suppllies is via the Air Missions – options like Deep Strike and Iron Snake are very effective, destroying supplies at their source, but need to be used with care.



THE BIG BANG

It's possible to win **Conflict: Europe** without the use of nuclear weapons. In fact it's better if you do, as you finish with a higher command ability percentage. It is tempting to do so all the same and, in fairness, the nuclear option can be very effective if used properly.

One thing worth remembering is that if you intend to use nuclear weapons, make sure you set your reflex strikes beforehand, and let the enemy know they have been set.

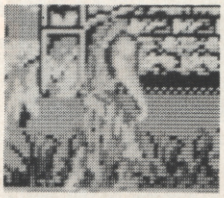
Try to stick to the smaller fireplans, such as ones that attack single targets. The most effective strikes are those that attack eight rail/road areas, or four supply depots, as these can have crippling effects. A good rule of thumb is: any fireplan that requires the second fireplan code to be entered is pretty risky. Try to steer clear of mass unit destruction strikes, as the enemy, depending on the current situation, could well consider a full-scale strike (or at least one equivalent to yours) in return.

ALTERED BEAST (Activision)

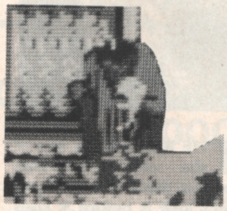
The latest in Activision's seemingly never-ending line of Sega coin-op conversions is one of its toughest to date – at least it was until Jef Gamon revealed his hot tips.

Success in **Altered Beast** is all down to the mastery of a few basic techniques and learning how to deal with the monsters. The main ruld of thumb is: for anything that's coming at you along the ground, hit with a squatting punch, while airborne or jumping adversaries should be hit with the fall-back-and-kick routine.

THE exploding zombie doesn't require any particular tactic, as long as you destroy it before it explodes – for that reason the long-range moves are most effective.



THE Ghoul punches out at you, but he's easily dealt with – duck under his punch and give him one back to kill him.

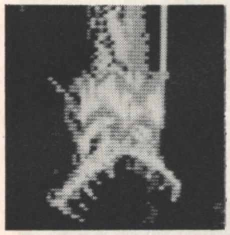


THE Grave Master can't be defeated quickly or easily. Perseverance is the key, so just keep hitting him until he falls.

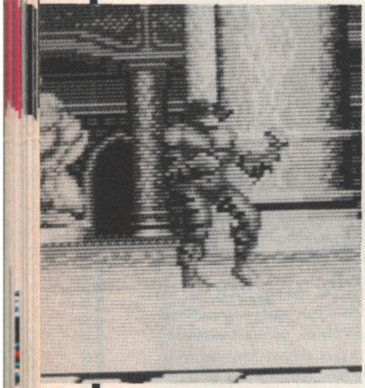
THE Gargoyle is out of your range much of the time, so wait until he comes down low on you before kicking up at him.

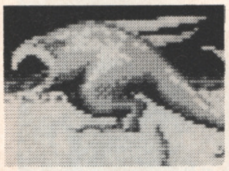
THE End of Level Boss is best dealt with using the 'Big Burn' special weapon available while in Werewolf form, or alternatively by getting in close, going down on your hands and knees and punching away at the base.

TIPS



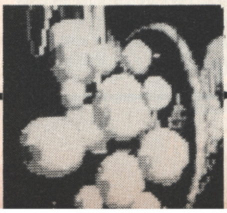
THE Rattle is the one of the only vulnerable parts of the Snake, so if you can't kick it before it rises out of reach, just stay away, and kick up to knock off its head as it comes down.

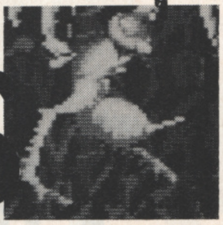




NOTHING fancy about the Whiptail – just give it a hefty kick.

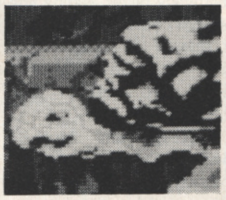
THE Guardian is best destroyed in Dragon mode of flying underneath the cup and doing a Field Burst continually.



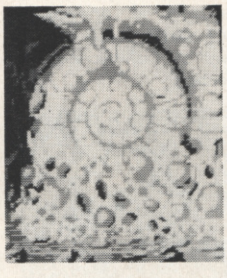


LEVEL THREE

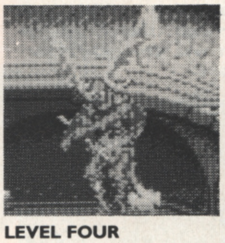
THERE are two ways of dealing with the Ants: either jump at them or hit them with a well-timed squatting punch.



THE Snail is best left alone until you are armed with at least two power orbs, when a kick in the head will kill it.

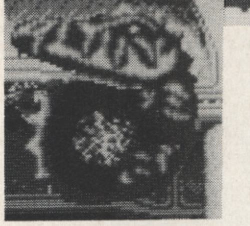


KEEP breathing onto the base of the Guardian, and push it back as far as it will go. When it starts firing at you, walk back into the centre and spin into them.

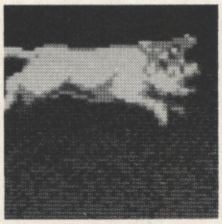


LEVEL FOUR

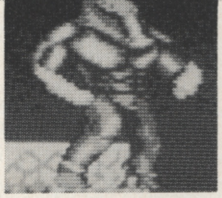
THERE'S only one new monster on this level – the Hammer Devil. Wait for him to start coming down, then move slightly left and do standing punches to the right.



ONE of the easiest Guardians to destroy – just keep throwing fireballs at him until he coughs.

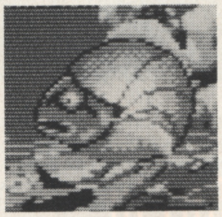


THE Boar behaves like Level One's Grave Master, and so should be dealt with in the same way. Just keep punching away until he dies.

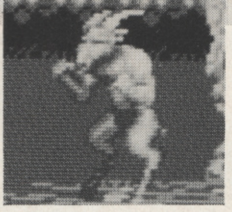


LEVEL FIVE

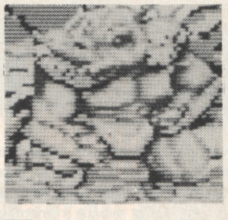
THE Brew is killed with a couple of squatting punches.



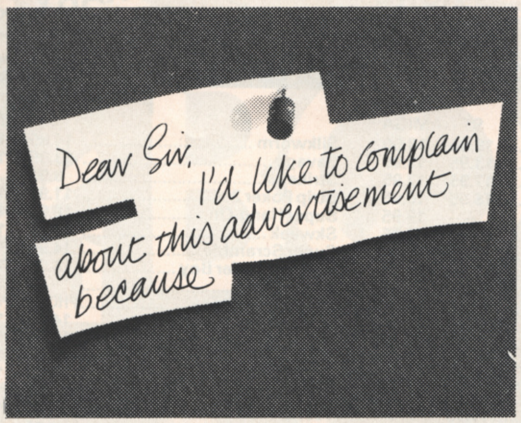
THE Fish are similar to the Ants, and so it's better to stay out of their way or kick or squat-punch them.



KICKING up as the Unicorn jumps at you works well, but only if it's perfectly timed – practice makes perfect.



THE End of Level Rhino needs special treatment. Wait for him to charge at you, then do a low jump followed by a Horizontal Burn – keep on doing this until he croaks it.



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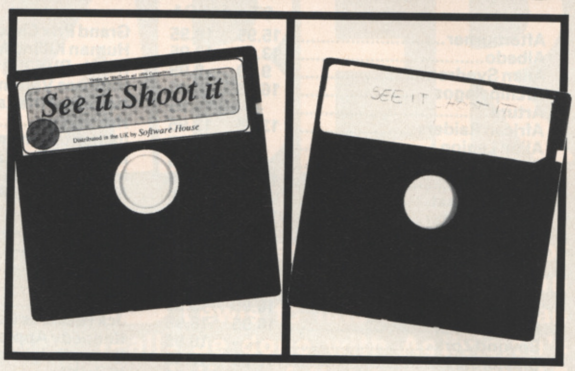

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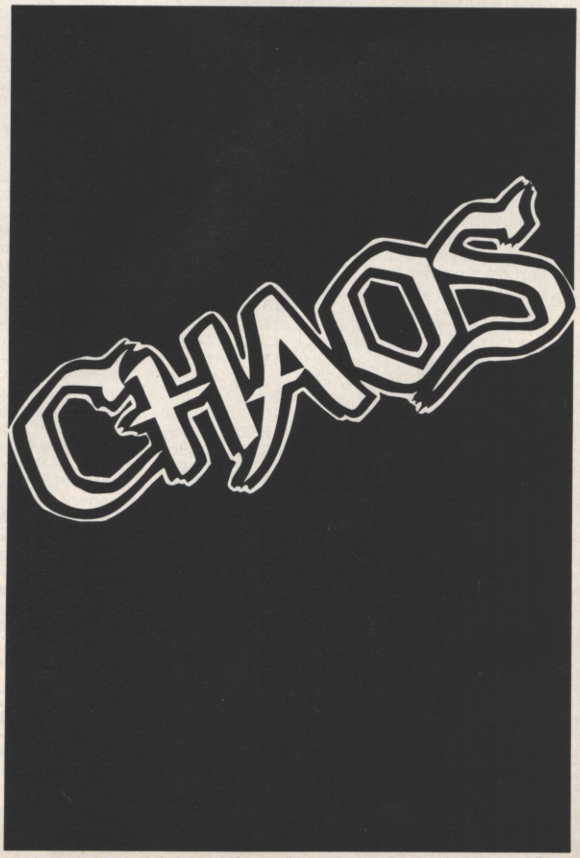

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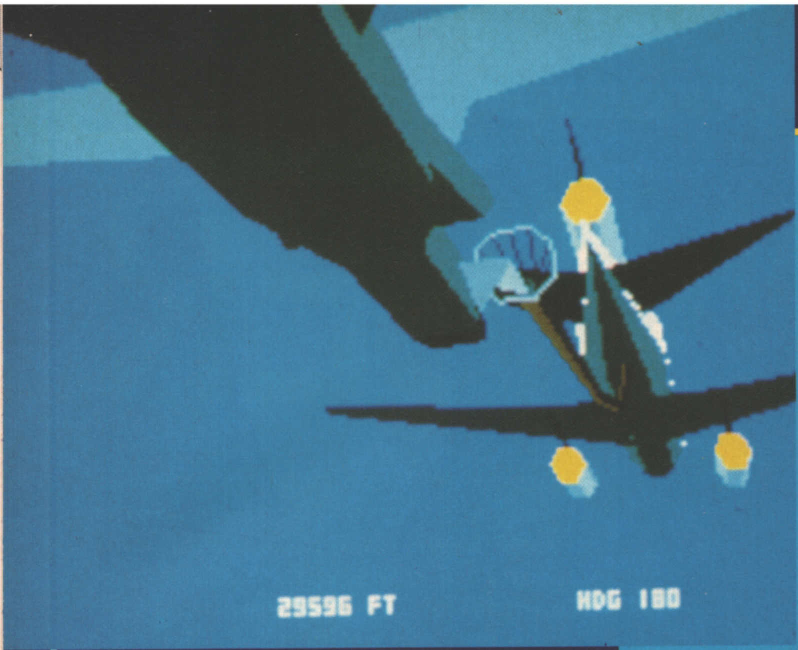
FIGHTER BOMBER

Brian Nesbitt plays co-pilot to Vektor Grafix's John Lewis to find out what can really be done with Activision's simulation of the famous USAF bombing competition.

FIRST THINGS FIRST

Before you even dream of engaging in close-quarter combat with a dozen hungry MiGs at 40,000 feet, dive-bombing enemy strongholds in the dead of night, or coming into land at 600 knots with both engines on fire, sit down and read the manual from cover to cover. You won't digest all the information first time around, but it's worth going through it anyway to give you an idea of what you are going to be coming up against.



FILLERUP!

Mid-air refuelling is far from easy, and unfortunately there aren't any specific tricks to make life any easier. The position and altitude of the tanker is shown in the mission briefing, and it flies in a costant 'U' formation, ie: it flies straight ahead for a bit, turns round and flies back

Matching the altitude is easy enough, but getting behind the plane is a different matter. It's a bit like nudging your way into a gap in traffic on a busy motorway. Hang around at a slow speed until it goes past, then hit the throttle and chase after it.

The refuelling pod protrudes from below the right wing, so stay slightly over to the right hand side and match speeds with the tanker. As long as you can get fairly close to the pod, lock-on and the refuelling process is carried out automatically.

ONE DAY I'LL FLY AWAY

Choose Free Flight and take a nice relaxing spin around the map at your leisure. In this mode you won't be bothered by enemy planes (or anything else for that matter) so take your time and familiarise yourself with the controls. Try this with all seven aircraft, so you can get a idea of how each plane handles.

While in the air, make a note of some of the more interesting landmarks. There's a farm to see and plenty of factories worth visiting (although you have to go in pretty low to appreciate them fully). Mount Rushmore also makes an appearance, although you have to opt for the 'more complex map' option to see this.

As well as basic Free Flight, there are several sub-options: you can attack a bridge, or choose to overfly Rapid City amongst others - all without fear of danger.

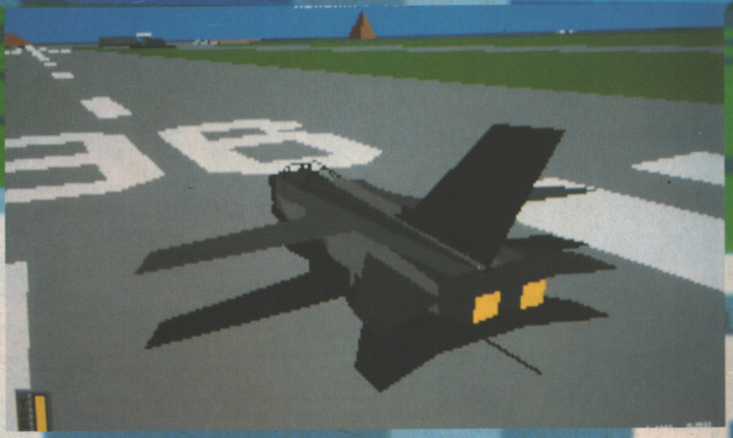
MISSION IMPOSSIBLE?

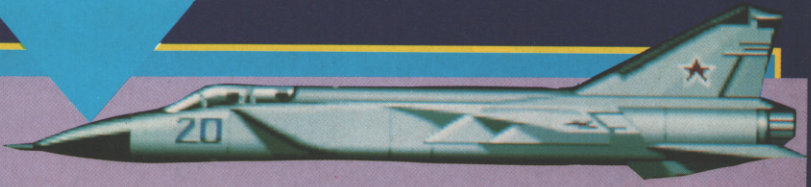
Master the rudiments of flight and you are ready to dive head-first into the missions. There are 16 in all, and they must be completed in sequence - although any mission that's aleady been successfully completed can be reflown at any time.

Missions become more difficult as more targets appear and become more spread out (increasing the mission time). Later targets must be destroyed in a set order AND within a strict time limit!

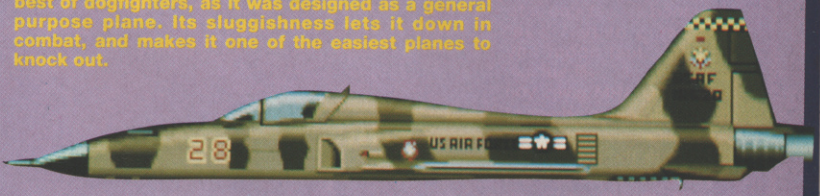
Your performance in the air is decided on the ground. Choosing the right plane is helpful (although not too important on the earlier missions), but arming it correctly is more important. The AUTO ARM facility does just that, but it's not always reliable - it's best to equip the plane by hand when preparing for later missions.

This isn't exactly a gameplay tip - it's more of a hint as to how to get the most out of Fighter Bomber's impressive exterior views. Before a take-off, move round to the seven o'clock position, slightly above ground level (as shown here) for the most impressive results.

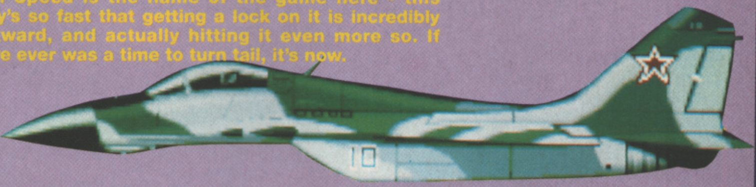




The MiG 31 - the Soviet aerial workhorse - isn't the best of dogfighters, as it was designed as a general purpose plane. Its sluggishness lets it down in combat, and makes it one of the easiest planes to knock out.



Watch out for this one. The American F-5 is smaller, faster and more maneouvrable than anything available to you. This is the plane that Tom Cruise and friends flew in training missions in the film *Top Gun*. Speed is the name of the game here - this baby's so fast that getting a lock on it is incredibly awkward, and actually hitting it even more so. If there ever was a time to turn tail, it's now.



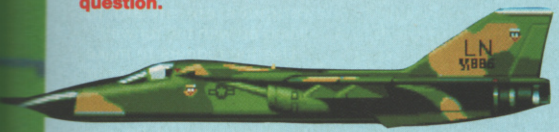
The MiG 29 is bigger, badder and beefier than its older brother - which is probably why it's the pride of the Soviet Air Force. It behaves very much like the F-5 (which is why the USAF uses F-5s as MiG simulators) and so the problems are the same. Now you see it, now you don't.

DOGFIGHTING

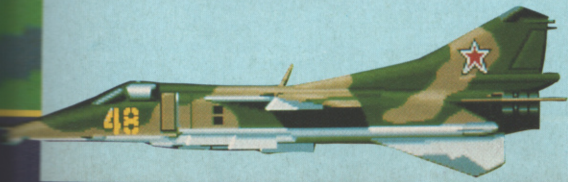
Air-to-air combat one of the game's toughest aspects as the enemy planes are almost too intelligent for their own good. The best tip is to try not to engage with an enemy plane in the first place - it's very dangerous and while victory is satisfying, it's not significant to the mission. No missions actually ask you to go out and shoot down planes - the little blighters just crop up along the way.

If you come into contact with a plane that's spoiling for a fight at high altitude, a quick way out is to go into a high-velocity dive and fly away at low altitude - your adversary is unlikely follow suit. But if combat does ensue, here's what you are up against.

The F1-11, like its real-life counterpart, is best-suited to long-range missions, thanks to its high-capacity fuel tanks. It's a good all-round ground strike plane, but not so hot when it comes to dogfighting. It's a large cumbersome beast, so high-G turns and fancy maneouvres are out of the question.



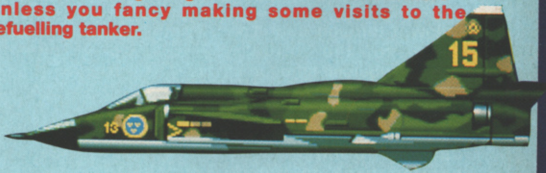
The MiG 27 can't carry much fuel, so its best suited to the earlier (short range) missions. It's a nipply little beast that's ideal for air-to-air combat thanks to its high speed and tight turning circle.



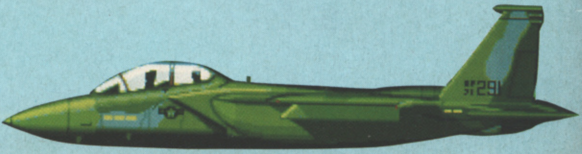
PLANE CHOICE

There are seven aircraft at your disposal, but at first they all feel pretty much the same to fly. The differences in performance only become apparent when you begin to attempt to complete missions. Technically speaking, each mission can be completed with any of the aircraft, but some are more suited to certain missions than others. Choosing the right plane makes the impending mission a lot easier.

The SAAB Viggen eats up fuel like it's going out of fashion, so long-range missions are unsuitable - unless you fancy making some visits to the refuelling tanker.



The infamous F-15 Strike Eagle is the most maneouvrable plane at your command, and so is ideal for dogfights. It's fast, compat and a good bomber, so this is an ideal choice for most missions.



SLEEPER

The first mission is designed to get you into the swing of real 'live' combat. Just about any plane you like will suffice, and AUTO ARM gives you a suitable complement of weaponry.

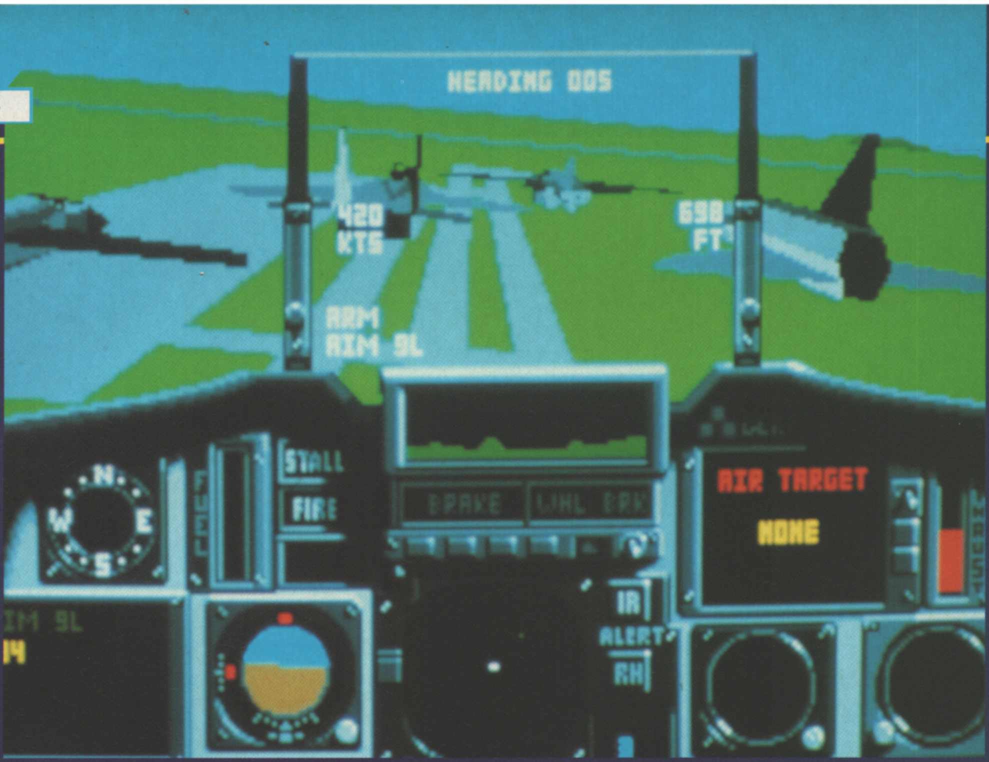
Once in the air, get the location of your target, and swing round onto an intercept course. Level out, trying to stay as low as possible. High flying attracts attention, and at this early (and inexperienced) stage, you can do without any unnecessary disturbances.

Keep an eye on the 'Range To Target' indicator until you're within 20 miles, then punch up the Maverick AGM 65 Video Guided Missile. Slow down to a medium speed and, as soon as you see the target through the cockpit, adjust your heading so that it's as close to the centre of your fixed crosshair as possible. Now lock on.

DON'T fire straight away. The Maverick is Video Guided so it relies on a constant signal transmitted from the aircraft to keep it locked onto its target. By firing too early you run the risk of the missile getting out of transmission range, losing its lock and flying off aimlessly. Wait until you are within five miles of the target before letting fly.

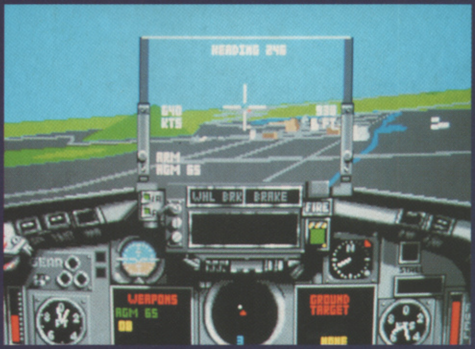
But even now your job isn't finished - don't 'break off' as soon as you've fired the missile, as your first shot may miss. Instead, follow it through until it's close to the target, allowing yourself time for a second shot if necessary.

As soon as the 'Target Destroyed' message appears, bring up the bearing back to home base and make your way back. It's at this point that you're most likely to be intercepted by enemy jets, so set your radar at maximum range (25 miles) and keep an eye out.

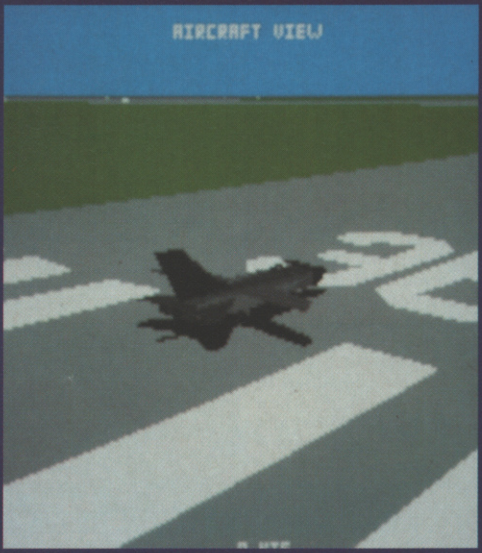


If a blip appears on your radar, it's definitely an enemy plane - go to battle stations immediately. Punch up a Sidewinder Missile and swing round onto an intercept course for a quick game of aerial chicken. As soon as you get visual confirmation, let fly with a Sidewinder. Be warned: the worst thing you can do is let the enemy plane get behind you.

If you leave it too late, and you get in too close to use a missile, switch over to cannon and open up on the target - it's more effective than you think.



Successful landing only comes with practice (another reason to use the Free Flight option), but before you can even think about it you have to know where to land. Read the Mission Text carefully - your landing position is the last thing you're notified of. Just for the record, the landing position for this mission is Elsworth Air Force Base on Runway 36. The figure 36 doesn't refer to the runway number (you'd be hard pushed to find an Air Force Base with 36 runways), but to the heading you should be on when you come in to land (Air Traffic Controllers knock the zero off the end of the actual number, so 360 degrees becomes runway 36 - simple, eh?)



LANDING LIGHTS

These directions for a safe landing apply specifically to the first mission, but they work for the others too - just replace the given headings and positions with the ones relevant to your chosen mission.

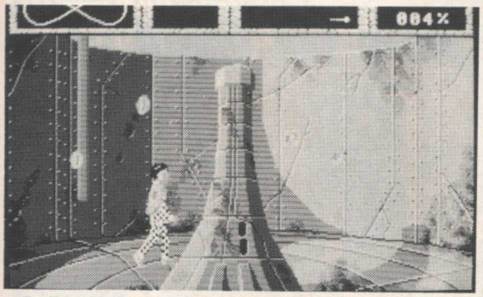
As you approach the runway, use the exterior views to get a lie of the land and a better perspective of where you are in relation to the runway. If you do everything by the book, it should be at around 10 o'clock (slightly to your left). Bank round to bring youself to a heading of 000 degrees, so you are in line with the runway.

The next thing to do is get your speed under control. Bring your thrust down to 50 per cent and lock in the air brakes to further slow your ascent. When your speed hits around 200 knots, lower the landing gear and punch up one of the weapon systems, preferably the Cannon or Maverick - their aiming reticules are an aid to lining up with the runway.

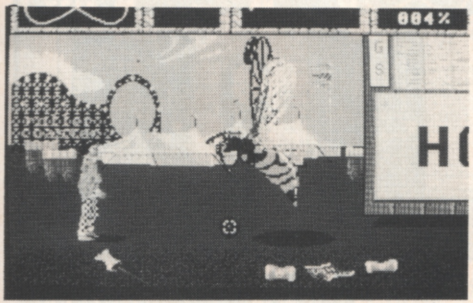
Use the rudders to make fine corrections to your level of tilt. Once you are straight, knock the power back to around 20 per cent, and when your altitude reaches around 100 feet, bring the nose up to soften the landing. At 30 feet bring the nose up again and the plane should sink down onto the runway without so much as a bump!

WEIRD DREAMS
(Rainbird)

Have you been spending sleepless nights while fast asleep? Here's Herman Serrano with a bottle of Night Nurse and some invaluable help.

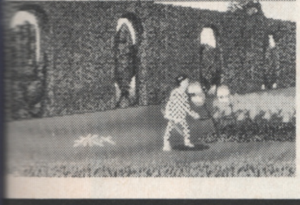


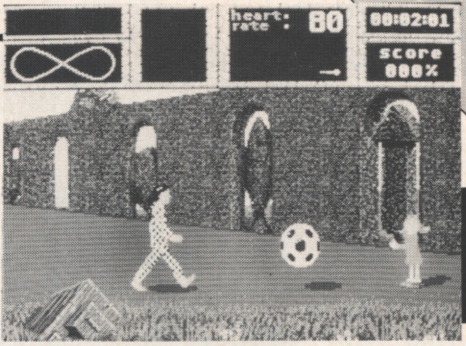
▲ NOW just a cotton-picking minute – your dream starts here, and if you don't find a way out quickly, it ends here as well. Jump onto the Candy Floss stick as it moves from right to left to safely grab hold of it and get pulled out of the machine.



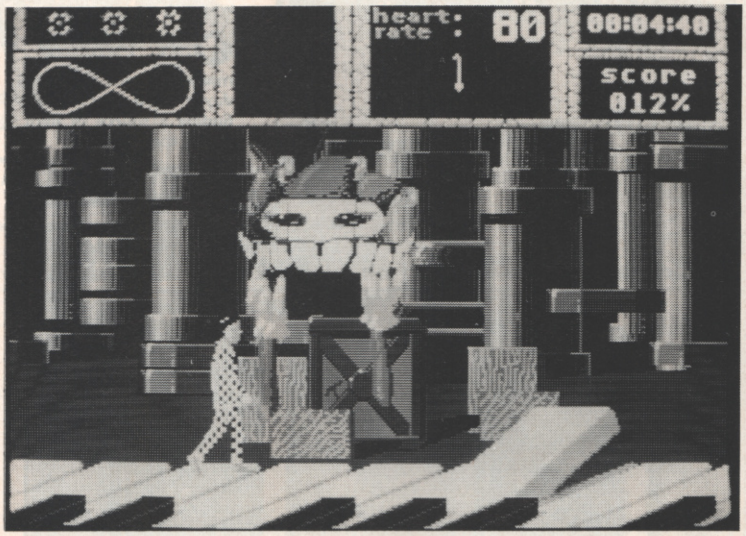
▲ A PUZZLE with a sting in the tail. This large wasp guards the first of the five orbs. Drop a piece of the floss on the floor in front of him, and when he goes to take it, beat him off (the perfect object for this task is found nearby). Grab the orb and make your way back to the Hall Of Horrors.

THIS Dream isn't all a bed of roses – those flowers look innocent enough, but looks can be deceiving (just try walking up to them). A pile of sticks lies conveniently nearby, and one of these comes in handy for beating back the beligerent blooms. Don't hang around or you end up in a world of bovver. ▼



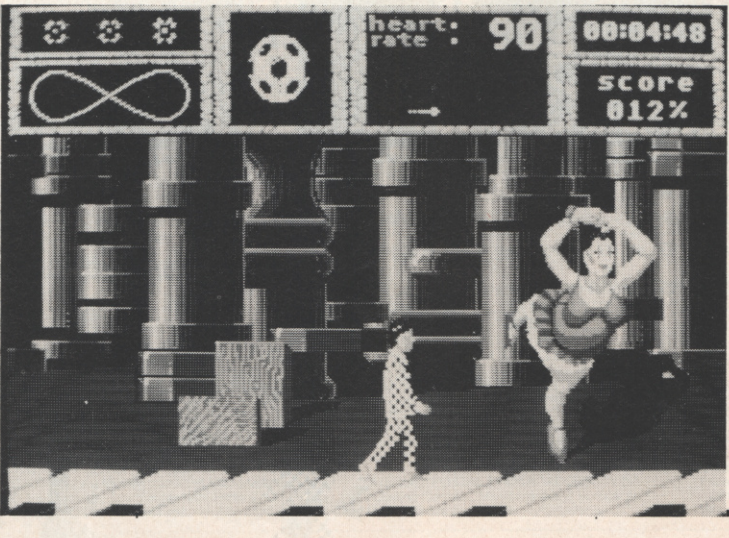


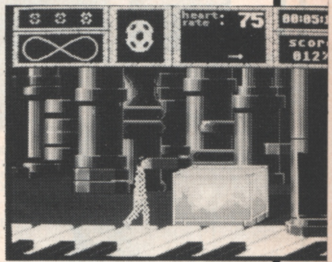
▲ AAH! Isn't she sweet? She wants to play, and the only way you can get out of this alive is by humouring her. Position yourself so that your head is directly in line with the empty arch in the hedge. When she throws the ball, count five bounces before you crouch to catch it and throw it back. She throws the ball at you six times before she gets out a steak knife and comes at you. Wait for her to get close then throw the ball at her.



▲ THIS room's all a mater of timing – why not take a running jump?

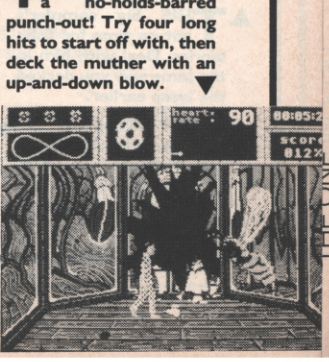
▼ DIDN'T your mother ever tell you not to dance with strange women? Not much skill involved here – it's more luck than anything, but watch you don't get caught out on a limb.



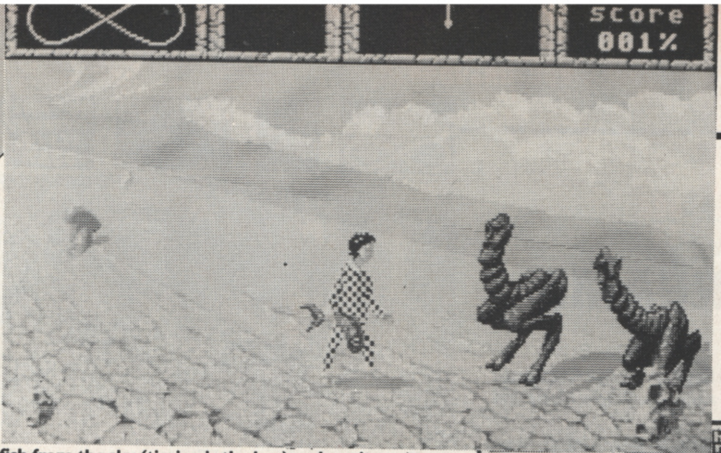


▲ JELLIED or not, you are in for a shock if you try to grab this eel at the wrong time. Go for it when it's not sparking.

THIS is no puzzle – it's a no-holds-barred punch-out! Try four long hits to start off with, then deck the muther with an up-and-down blow. ▼

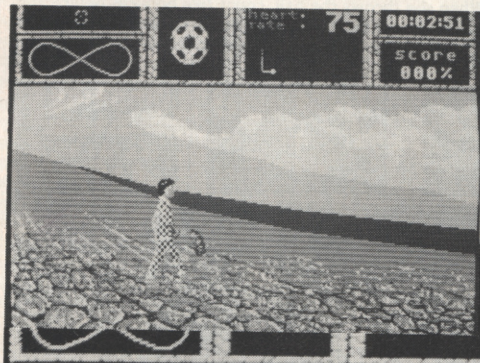


TIPS



FIERCE he may be, but this chicken isn't so hot when it comes to flying. Try a Tarzan impersonation with some alternative vines to get through safely. ▼

HOLY Mackerel! Pick one of the fish from the sky (timing is the key) and use it to batter the hopping rock men into submission. ▲


heart:
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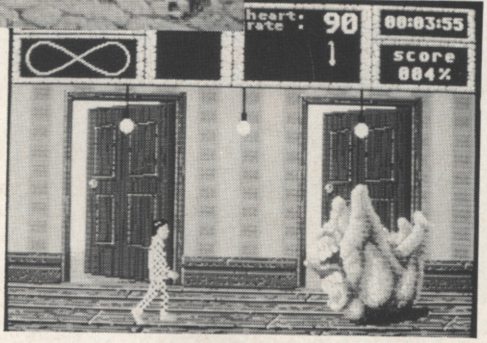
◀ THINGS getting sticky eh? Feed someone who's hungry to find the way out.

▼ ONE thing about bats is, you never see many of them in broad daylight. So why not try finding a source of light to see them off?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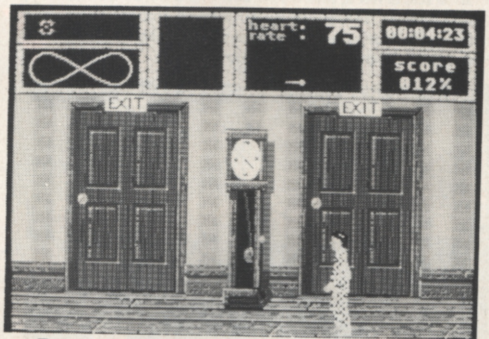
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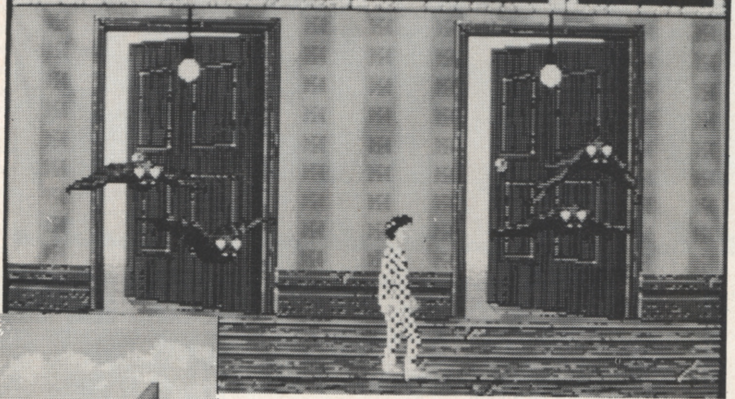
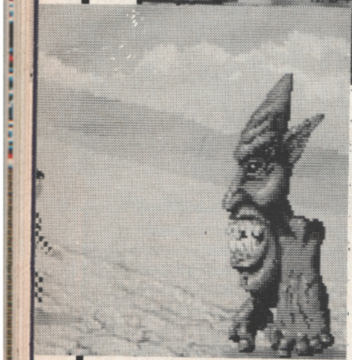
EXIT

▲ ALTHOUGH they look perfectly innocent, these doors are ravenous beasts. Better let Grandad point the way . . .

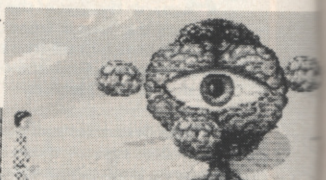
EVER get the feeling you're being watched? They say that fish is good for the brain . . . ▶

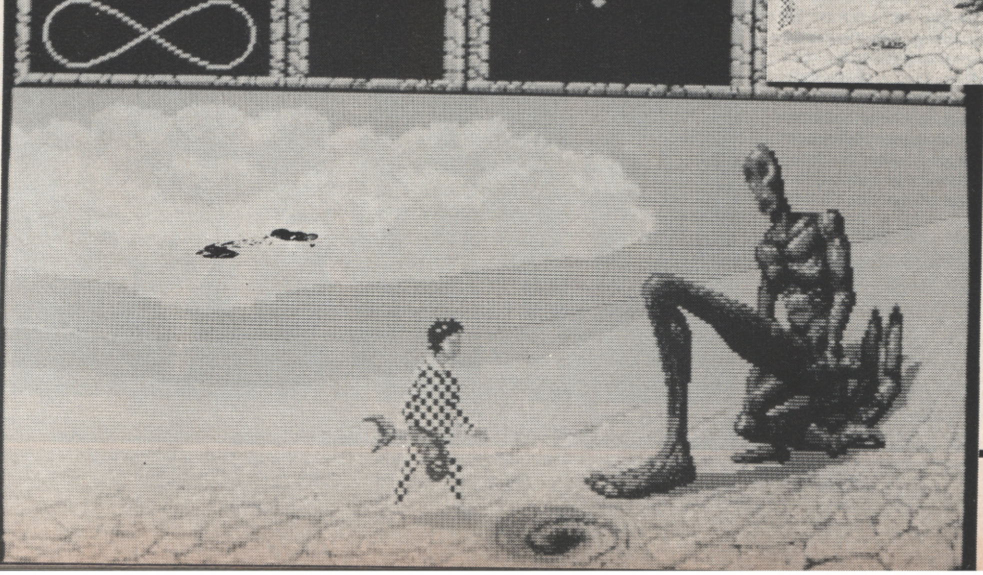




▲ THIS big compler's got no time for fishy stories. Deal with him in the same way you decked the wasp earlier.

KEEP hitting the statue until it breaks and releases an orb. Quickly grab it and exit via the most dangerous route possible. ▶





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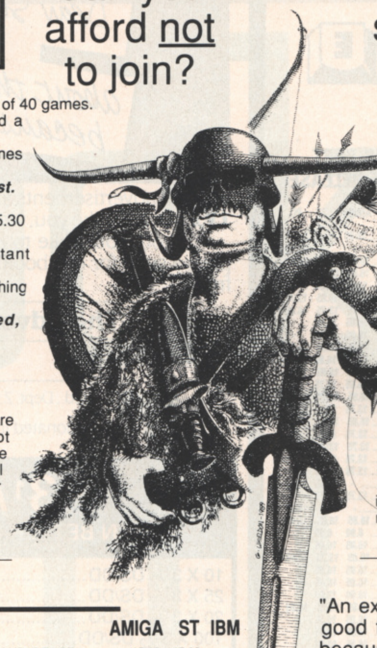

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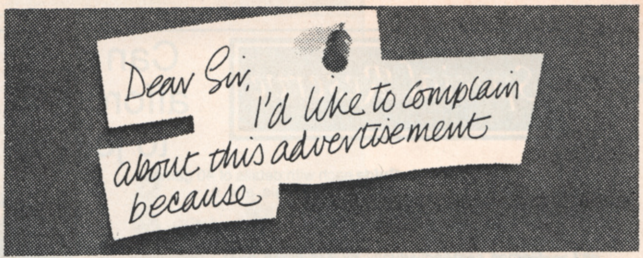

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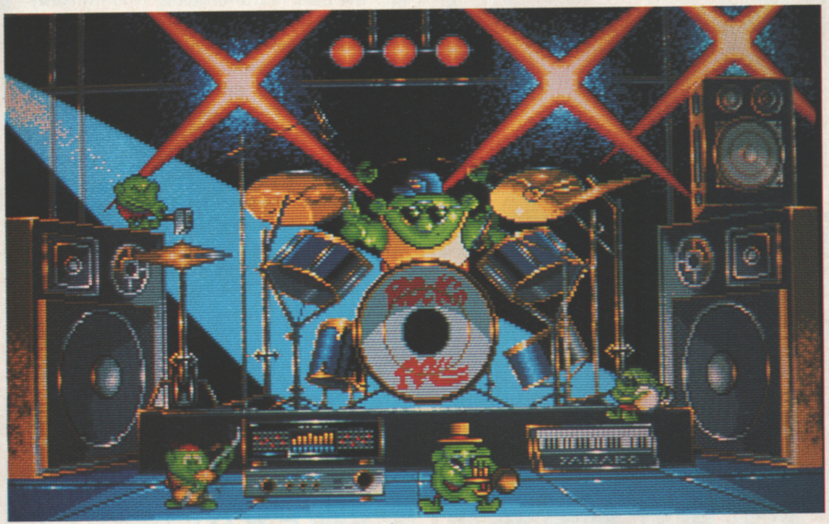
STRIKE BACK

Rock 'n' Roll

Rainbow Arts provides the rock. And Gordon Houghton lets the good times roll.

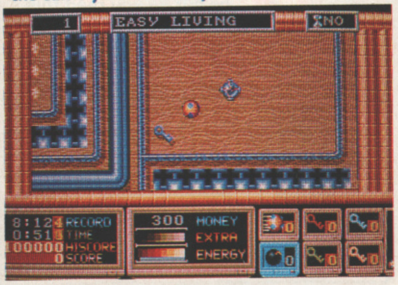
It's a lonely life for a lost football. Someone has plonked you deep inside a vast complex of mazes, vents, traps, doors and holes, and it's up to you to get out on your own. Being kicked around a park for 90 minutes was never this bad.

Things aren't so terrible, though. Even if there are 32 huge levels ahead, packed with more danger than a pair of spiky footy boots, there's an unlimited time limit, and there are plenty of items lying around to help you get out. Even if you get deflated by falling off the landscape, some kind soul will come along and blow up your bladder again.


Rock'n Roll
YAMAHA

Every level has its own tune (selected from a repertoire of half a dozen) played by this rock 'n' roll crew of green blobs. At the start of the game they make their only on-screen appearance, playing a five-minute number that could kindly be called 'OK'.

One of the better ways to travel is by air vent: flick the right switch, and it sucks you to the next area within a level. There are also plenty of transporters around which do the same job – but they're less fun.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8:12 4 RECORD
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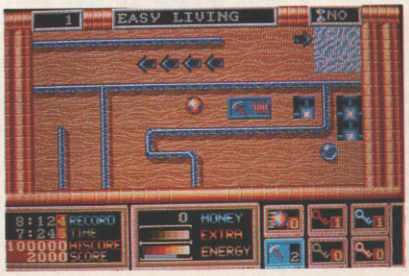
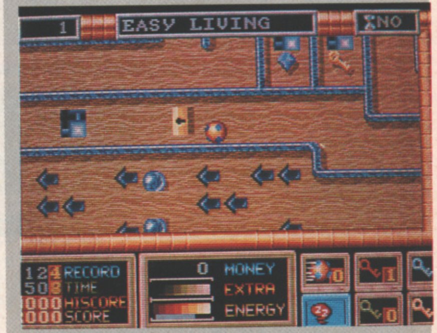
0 SCORE
300 MONEY
EXTRA
ENERGY


1
EASY LIVING
NO
8:12 4 RECORD
7:24 1 TIME
10000 HISCORE
2000 SCORE
0 MONEY
EXTRA
ENERGY

Collect pick-axes (there are plenty of cheap ones lying around) to 'axe' through holes. If you should fall, make sure you've got a parachute, or it's Goodnight Mr Football.

You begin with three lives, which are best preserved by not getting crushed by barriers, shocked by force fields, blasted by explosions or burned by acid.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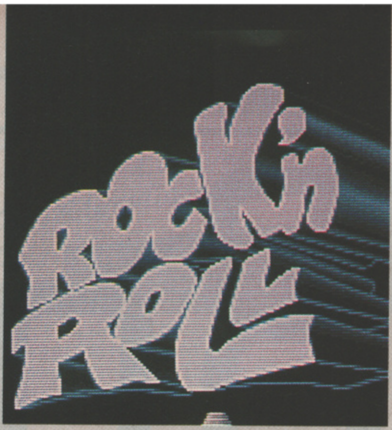
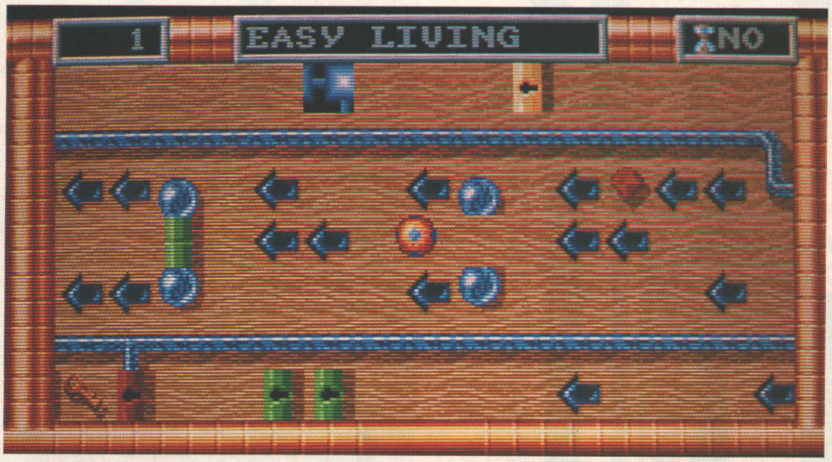
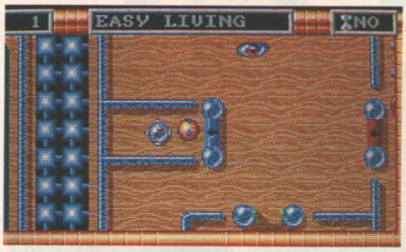


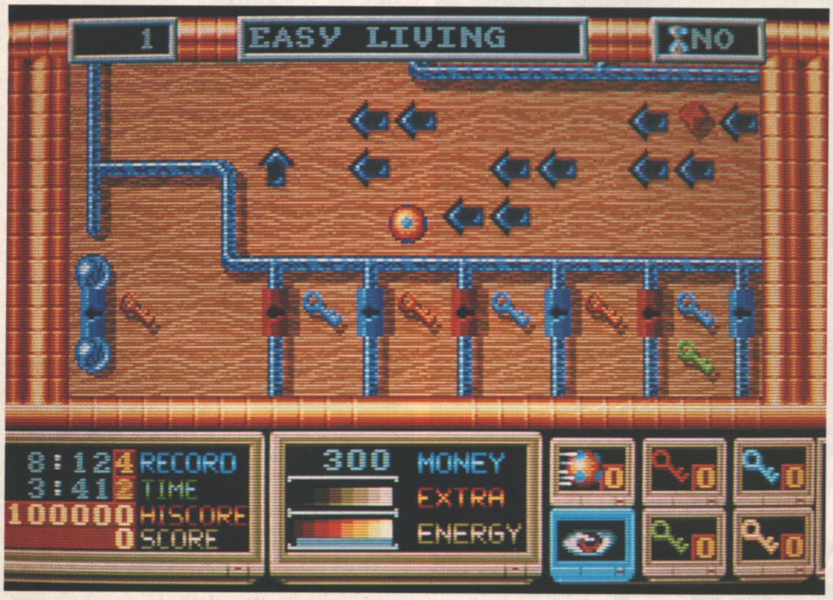
Bombs are few and far between, but always handy. There's one at the start of the second level: plant it in the floor recess and stand well back for an explosion that frees those two green keys.

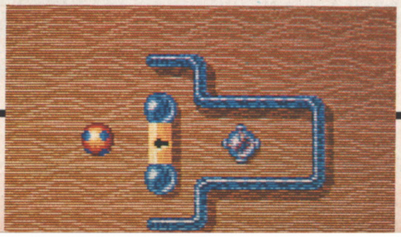


Collect the eyes lurking around the maze and you build up a handy map. On the first level it's a bit crude, but with 15-20 icons in the bag you can start to plot the best routes and discover unexplored territory.



The quest for keys is what the game's about, but you have to be careful to use them at the right time or you could be stuck in an area from which you can't escape. And remember – some kinds of barrier can be broken if you charge at them...





Phew! That's the first one over with. Unfortunately, they get a lot harder the further you progress – and with 31 still to go, there's bound to be trouble ahead.

A You need balls as well as brains to complete Rock 'n' Roll. It's not the most brain-taxing game in the world, but it does mean taking a few risks just when you can't find a way out of the maze – and this adds to its already strong appeal as a varied puzzle game. As well as all the items to collect, modes of transport and keys to find, the landscapes are broken up by hills, ice patches, explosions, acid, one-way arrows and cracked tiles. And those are just the things you can see – there are also hidden bonus corridors and invisible secret passageways. One of the best features is the smooth eight-way parallax scrolling, but it's the puzzle element on which it stands or falls, and Rock 'n' Roll has plenty of puzzles and 32 huge levels to get through. There are only two things which stop it from being great: a lack of a password system and a time limit. As it is, it's too easy to complete levels because there's nothing to make you hurry into a mistake, and completing the same level over and over again loses its appeal after a while. Even so, take a look – there's plenty in there for any puzzle game fan.

PRICE	£19.99
RELEASE DATE	Out Now
GRAPHICS	80%
SOUND	76%
PLAYABILITY	88%
VALUE	75%

OVERALL 80%

ST The same game with the same name should be out as you read this. But don't expect any major changes, because there won't be any.

PC Sorry, PC people: Hercules, Tandy, CGA, EGA and VGA won't be supported... quite simply because MS-DOS doesn't figure in Rainbow Arts' equation.

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Written and designed by **Dr Peter Turcan**. Illustration by **Peter Curzon**

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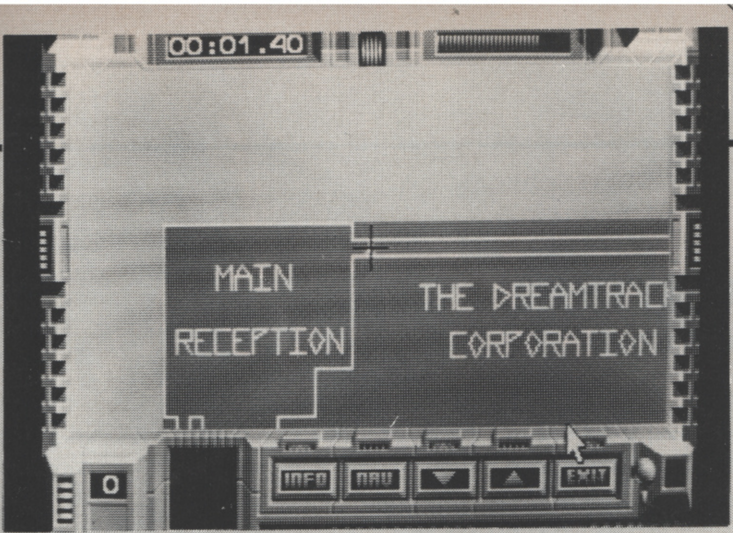
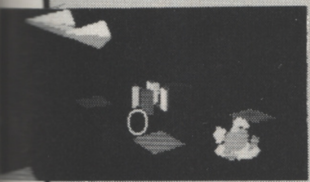


INTERPHASE (Image Works)

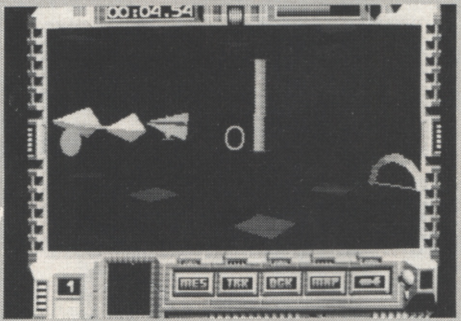
CHECK the blueprint map as soon as you enter a new level or Kaf-E may blunder into a trap set near the left before you can stop her. Spend some time studying the map, scrolling around it to take in as much detail as possible (the best time to do this is at the start of a level, when things aren't too heavy) and map out a route for her to follow before opening any doors and letting her wander about. Things to take into consideration are:

- ● The positions of doors – where Kaf-E is likely to stop (or be forced to stop) moving.
- ● Locations of robots and turntables – where they are going to move, and which way they will turn when they reach a junction.
- ● Pressure pads and security cameras – anything that is likely to trigger a robot.



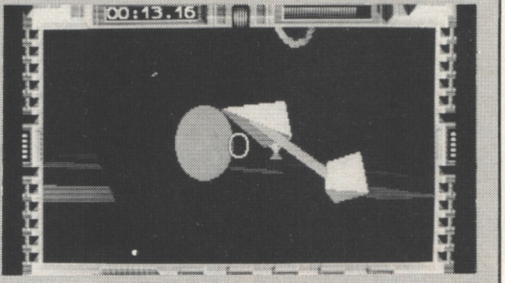
▶ **O**N the first level, don't try to pick off the fighter planes one by one – it's a waste of time and effort as new ones are constantly being generated. Destroy the genertor first and then mop up any of the stray planes. You then have a couple of easy minutes until the generator reappears.

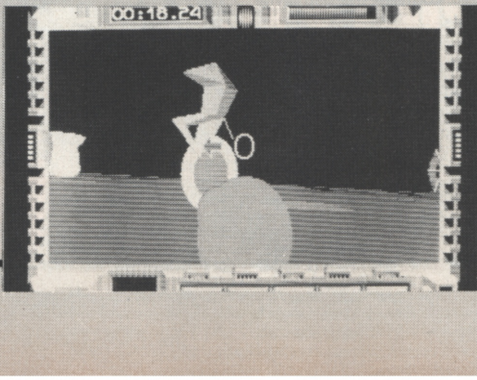
▶ **M**ANY objects and enemies can't be destroyed by laser fire. In these cases, use missiles instead. There are a few enemies capable of outrunning a missile, leaving chasing its target indefinitely. To put a stop to this, catch the target in your tractor beam first to hold it, then launch the missile.



▲ **O**N later levels, try to keep at least one of the eight levels/stories free of aliens, as you can use it as a kind of 'safe house' for when you need to read messages or check the map.

▼ **F**LY under red bridges to gain energy – about eight passes are enough to fully recharge an exhausted supply. As each level is wraparound, you don't need to turn to go through again – just keep flying straight on and the bridge reappears directly ahead. But beware: scrape any of the walls as you go through and you suffer a massive energy loss.





3D POOL

(Firebird)

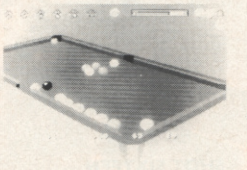
IMPROVING your game only comes through practice. 'Solving' the 19 trick shots on the other hand requires a keen eye, a sharp mind and a steady hand. Anyone incapable of finding the correct table orientation, shot strength and spin can cheat and use the following 'co-ordinates' for each shot...

The numbers shown when playing a trick shot are for eference, so once you complete a shot, you can write down in shorthand exactly how you did it. The first four numbers refer to the rotation of the table, the next three its tilt. The following pair represent strength of shot (63 is the maximum) while the last two digits indicate the amount of right-hand spin applied. So now you know.

Use the icons at the top of the screen to set up the shot – it's not as hit and miss as moving the table itself. Remember: pressing the left-hand mouse button performs big steps, while the right-hand button produces small steps for fine tuning.

Once the shot is successfully executed, click on the icon in the top right hand corner of the screen to call up the main menu. Click on EDIT SHOT – and you can replay the shot you just played time and time again, from any angle, by double clicking the left-hand mouse button.

Oh yes, one other thing: just to make life a little trickier, only the numbers of the first shot are correct. The other 18 shots have had a single digit altered, so some skill is required – but at least you get the general idea.



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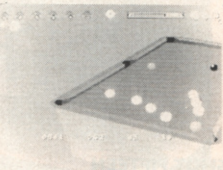

SHOT TWO
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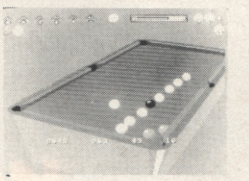

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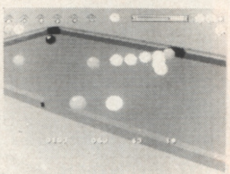

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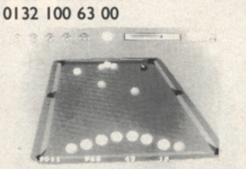

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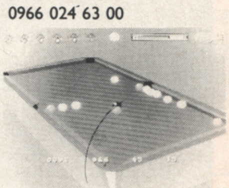

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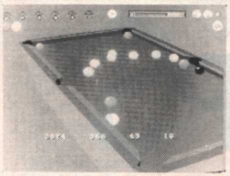

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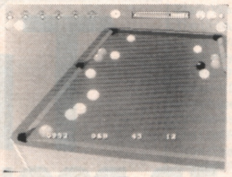

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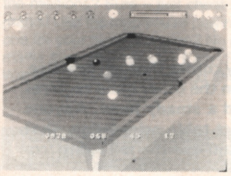

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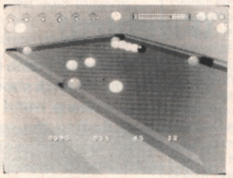

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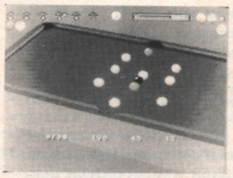

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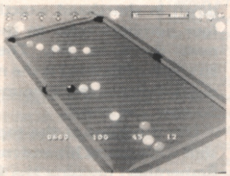

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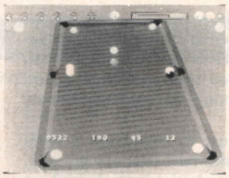

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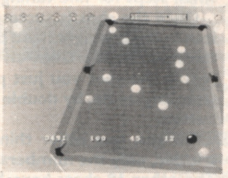

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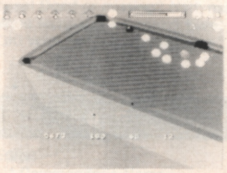

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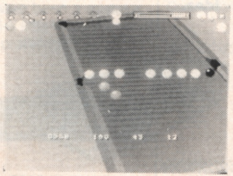

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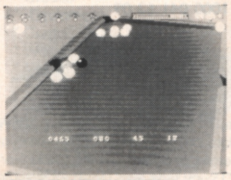

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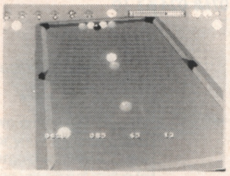

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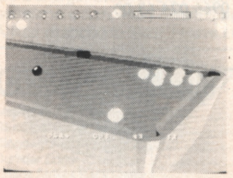

SHOT NINETEEN
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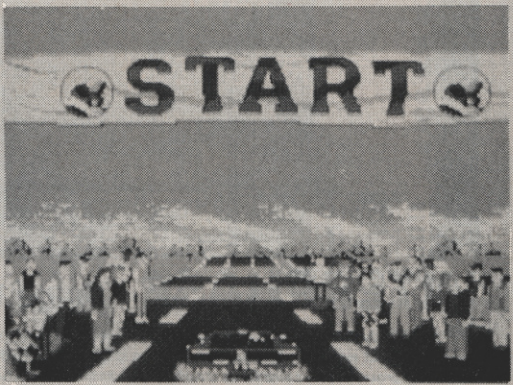
OUTRUN

(US Gold)



Amiga only. Tupe RED BARCHETTA (including the space) at any time to activate the cheat mode. The following options are now at your disposal:
T adds 10 seconds to your time.
B gives an extended play bonus.
S puts you on the next stage.

THE NEW ZEALAND STORY

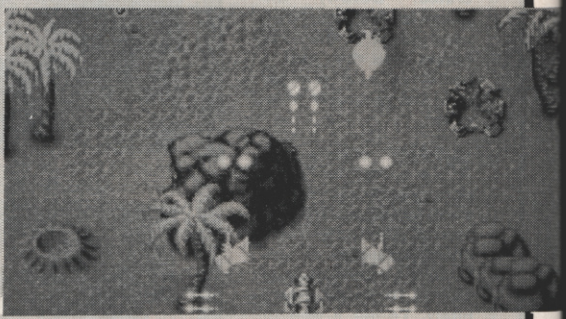
(Ocean)

There are two cheat modes for this gem – one works on certain versions of the game, while the other works with all the rest.

The most common cheat mode is to type in FLYFFY KIWIS (including space) at any time for infinite lives – buit it's not guaranteed to work. If not, you've got a different version, in which case try typing in MUTHER*CKENKIWIB*STARDS (using your imagination to substitute the two asterisks for the correct letters!) for the same result.

HYBRIS

(Discovery/ Softek)

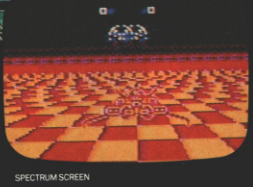


Type COMMANDER at any time then press fire to activate the cheat mode. You can now press:
F10: to make the ship invincible.
F9: to skip to the next level.
F2-F6: for all the different weapon stages.
F10 (again): to turn off the cheat mode.

GALAXY
FORCE

ACTIVISION

ATARI ST SCREEN



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ATARI ST SCREENS

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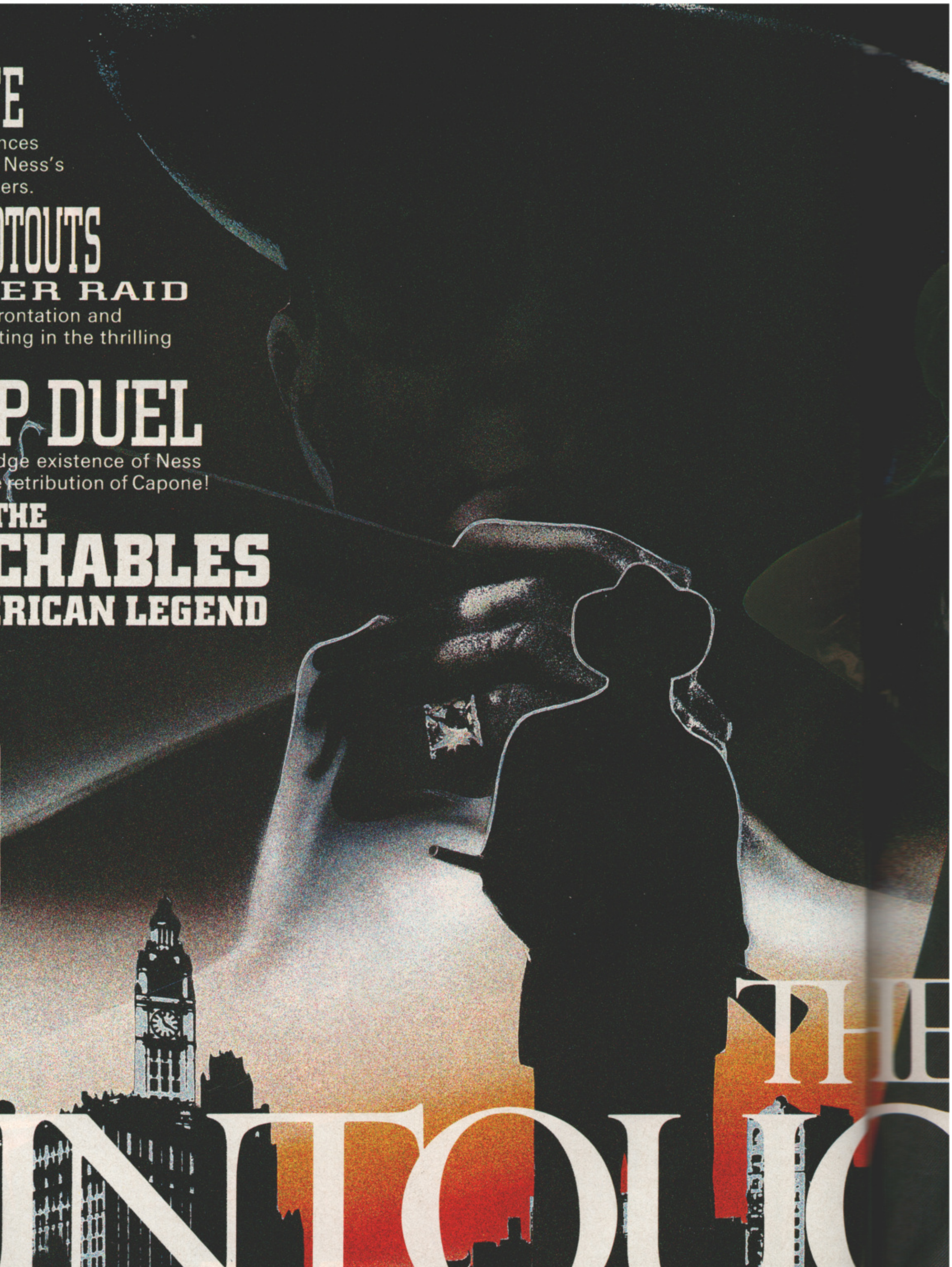

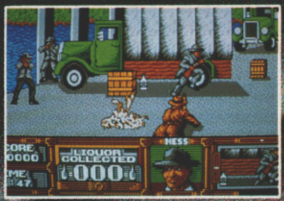
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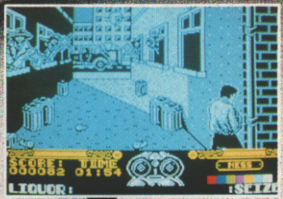
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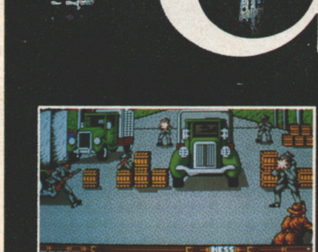
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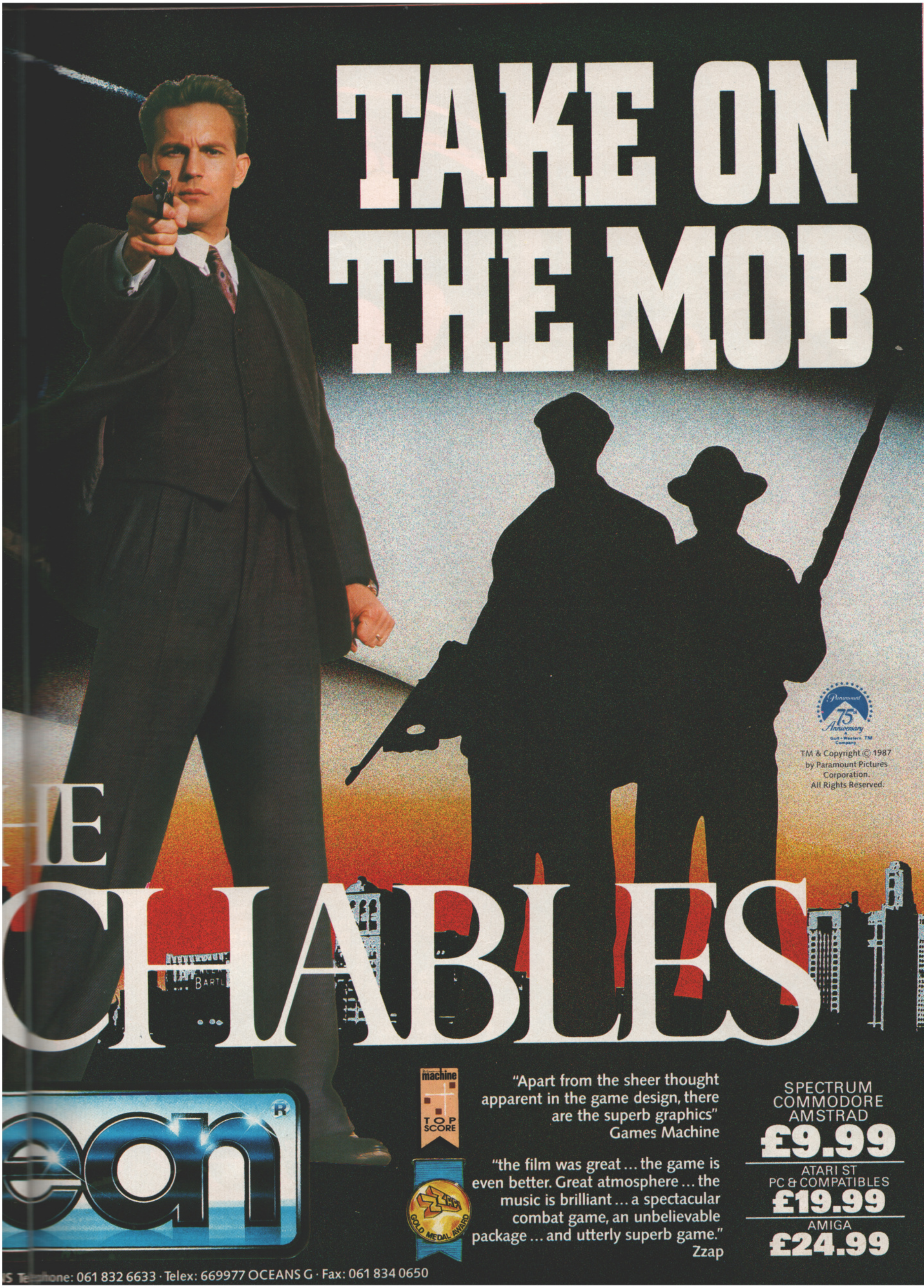
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WHO YA GONNA CALL ?
LEE 89

If there's something weird in your neighbourhood – it's probably Curtis Hutchinson. Don't call us... call Ghostbusters.

This year has been a vintage one for blockbusters. We've already seen the latest (and last?) **Indiana Jones** adventure, caught a glimpse of the darker side of 007 in **Licence To Kill**, and, following an impressive hype campaign, we were finally able to judge the new-look Batman for ourselves.

The next 'buster on the horizon is the long-awaited sequel to **Ghostbusters**. US audiences queued around the block to see the film at the beginning of the summer, but UK audiences have had to wait for the longer nights and colder weather to set in to get their chance.

But for a while a **Ghostbusters** reunion looked about as likely as the Beatles reforming. The original movie may have been the top-grossing comedy of all time, but rumours circulated that certain cast members were unhappy with the profit share and would need a good deal of persuasion to go 'busting again. The main sticking point was Bill Murray, whose rapid fire wise-cracks allowed him to steal the first movie.

Murray, who made a name for himself on the hit US comedy show **Saturday Night Live** (where he replaced Chevy Chase and worked alongside John Belushi and fellow 'buster Dan Aykroyd), only agreed to make **Ghostbusters** when he got an assurance from Columbia that it would bankroll a 'straight' film he was planning to make.

That film turned out to be an expensive remake of Somerset Maugham's **The Razor Edge**, the story of a young man's spiritual search for himself in the years between the wars. Unfortunately though, Murray's audience only wanted to see him goofing it up in movies like **Meatballs**, **Caddyshack** and **Stripes** – **The Razor Edge** wasn't even granted a UK release. However, Murray is actually quite good as a dramatic actor and the film's certainly worth looking out for on video.

Murray's response was to stay away from films for four years – briefly resurfacing for a scene-stealing cameo in **Little Shop Of Horrors** – before making a comeback with last year's disappointing **Scrooged**.

During this time he consistently rejected offers to star in another **Ghostbusters**: "I really didn't want to do this movie for the longest time," he admitted.

The appointment of British film-maker David Puttnam as head of Columbia between 1986-87 also diminished the likelihood of a sequel. Not only did he publicly accuse Murray of being a money-grabber, but he also hinted that the only sequel he would be interested in backing would be a low-budget affair with a new (and cheaper) cast.

If these forces were working against **Ghostbusters II** then the static careers of Dan Aykroyd and Harold Ramis were surely willing it to happen.

Aykroyd originally conceived and wrote (with Ramis) **Ghostbusters** as a vehicle for himself and his fellow Blues Brother, John Belushi. Sadly Belushi's life in the fast lane caught up with him (in the form of a massive drug overdose) and his part was rewritten for Murray. A talented actor and writer, Aykroyd failed to establish himself as a major star after **Ghostbusters** – despite repeated attempts (**Spies Like Us**, **Dragnet**, **The Couch Trip**, **My Stepmother's An Alien**).

Writer-director-producer-actor Ramis experienced similar problems. Despite early directorial and writing triumphs on **Caddyshack** and **National Lampoon's Vacation**, his only significant post-Ghostbusters outing was performing the same chores on the tedious Robin Williams comedy, **Club Paradise**.

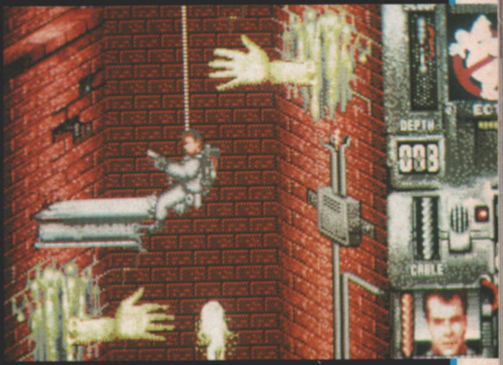
Murray finally relented and the original team, including Sigourney Weaver, Rick Moranis, Ernie Hudson (the fourth 'buster) and director Ivan Reitman (**Twins**, **Iron Eagle**, **Stripes**, **Meatballs**) began working on the $30 million sequel in New York city last winter.

"None of us had ever done a sequel, although we'd had offers on virtually every film we'd worked on," recalls Ramis. "But then we started thinking if we could come up with a concept that seemed worthy, that really progressed us in some way, that had something new to say, then we'd do it."

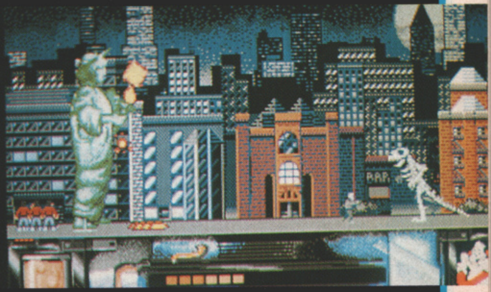
Ramis and Aykroyd's script picks up the story four years after they busted the demonic gatekeeper that was terrorising Sigourney Weaver's fridge. At the end of the first movie the quartet emerged victorious from their endeavours and wandered out onto the battle-scarred New York streets. However, an ungrateful City Hall blamed the boys for the damage caused in the fray and issued them with a judicial restraining order prohibiting them from pursuing their ghostbusting activities.

Having gone their separate ways, Dr Peter Venkman (Murray) now hosts a cheapskate cable TV talk show dealing with psychic phenomena. Ray

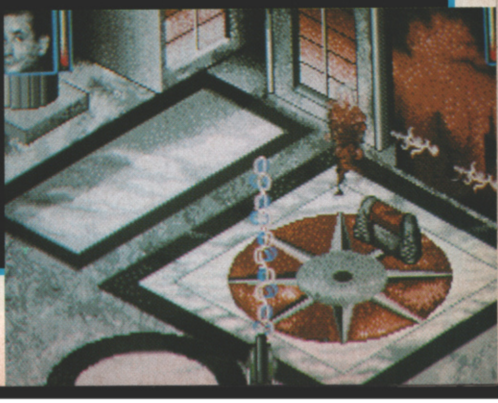
The first section sees a Ghostbuster-besuited Dan Aykroyd being lowered down a shaft. Spooks attack from all sides, and Dan shoots them with his weapon while swinging from side to side – his main aim is to collect three pieces of a scoop which is used to collect a sample of slime from the river below.



Section Two has you in control of the Statue Of Liberty and a crowd of native New Yorkers. The idea is to guide her along the horizontally scrolling street, shooting oncoming ghosts with her torch to the tune of Jackie Wilson's Higher And Higher. The crowd is used to collect the ectoplasm released by dead (!) ghosts while avoiding other ghouls on the floor. Hey, wait a minute! What happened to the rest of this film?



The final section sees the 'busters inside the Art Gallery in a confrontation with the arch-villain Vigo. Having carefully lowered the four Ghostbusters down a rope into the gallery (but not too fast or they die), your first objective is to dispose of Janosz (Vigo's mortal minion) and rescue the baby to prevent Vigo's power being boosted. But then Vigo steps out of the painting and, via telekenesis, pulls the baby towards him. Quick! Avoid the energy bolts he unleashes and shoot him to win the game.



Stanz (Aykroyd) and Winston Seddemore (Hudson) earn their living by entertaining at children's parties and techno-wizard Egon Spengler (Ramis) is continuing his research into the effect of human emotional states on the psychomagnetic energy field.

But paranormal forces return to the city – and when Weaver, now a single mother, notices strange things happening to her baby... who's she gonna call?

The reunited Ghostbusters find themselves doing battle with a river of slime (which grows in response to people's negative emotions) flowing under New York and threatening to engulf the city.

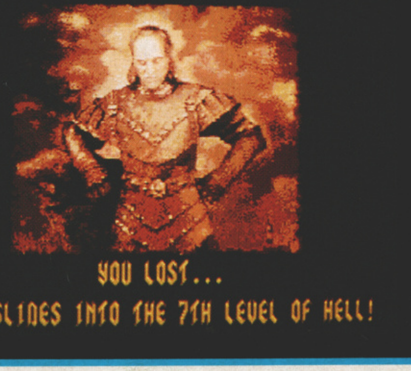
The visual effects were handled by Dennis Muren of Industrial Light & Magic, the SFX division of George Lucas' Lucasfilm, which in the past has supplied effects for all three **Indiana Jones** films, the **Star Wars** trilogy, **ET**, **Who Framed Roger Rabbit** and **Back To The Future**. Muren admits that his most difficult task was creating the river of pink slime, which had to look and move like a living being to be effective. Part of his solution was to use 'diamond dust', a chemical used to give a sparkle to metallic painted cars.

"Multiple colours of diamond dust in the liquid, flowing along, agitated with manifolds and pumps and shot at a certain frame rate and aligned in a specific way, make it all look like it's a boiling, churning, living being," he says.

The slime – which some critics have said is the real star of the film – is a mixture of Methocel, a vegetable-based biodegradable jelly, and food colouring. Some 100,000 gallons of the stuff were blended in several different ways to get specific consistencies and colours depending on whether it had to encase a building, a Ghostbuster or perform in close up.

Interestingly enough the film was originally going to be called **The Last Of The Ghostbusters**. But, judging from the enthusiastic response it received in the States, and the teams' apparent enjoyment of working together again, this change of title has left everyone's options open.

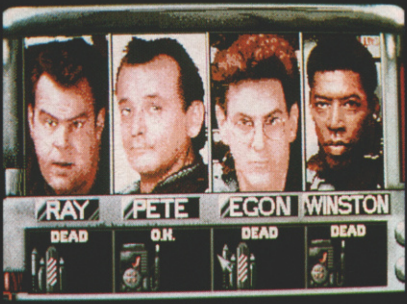
Between sections you are treated to choice snippets of digitised images and sampled speech from the film. Following the team's demise, this picture of Vigo is shown and Janosz is heard to say: "You are like the buzzing of flies to heeem".



YOU LOST...

N.Y. SLIDES INTO THE 7TH LEVEL OF HELL!

Control of each Ghostbuster is transferred via this screen, complete with digitised mugshots. A twist in the gameplay sees two of them armed with proton guns, and two with slime guns. Janosz has to be shot with the slime, and Vigo (who steps out of painting once the baby is recovered) with the proton.



EIGHT SPINE-TINGLING THINGS YOU NEVER KNEW ABOUT GHOSTBUSTERS II

- The most unusual cast credit belongs to Judy Ovitz (daughter of the legendary Hollywood agent Michael Ovitz) who appears as 'Slimed Restaurant Patron'!
- Over 200 artists and technicians from industrial Light & Magic worked on the film's special effects.
- Run DMC can be heard performing a rap version of Ray Parker Jnr's original **Ghostbusters** theme.
- Bobby Brown makes a split-second cameo – as a doorman!
- The film cost $30 million to make – but its predecessor made $220 million!
- Director Ivan Reitman co-produces the cartoon series **The Real Ghostbusters** and its new spin-off, **Slimer! And The Real Ghostbusters**.
- Dan Aykroyd is the grandson of a Canadian 'mountie'!
- Production designer Bo Welch previously worked on **Beetlejuice and** The Lost Boys.

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Amstrad's lightweight Videomatic VMC 100 camera recorder is simple to use, compact and has many handy features, including one-touch operation and a long-play facility. It comes complete with its own rechargable battery pack, combined mains adaptor cum battery charger, shoulder strap, cassette plus a special adaptor (which allows the miniature cassette to be used in a standard video recorder).

So now thanks to this miniature marvel, one lucky reader will be able to record all of those magic moments for posterity. All you have to do is point and shoot – and it could be yours if you correctly answer the following questions:

1. **Which two Ghostbusters wrote the plot for the original film?**
2. **What was the name of Bill Murray's 'serious' film?**
3. **Activision is about to release a conversion of a driving coin-op... which one?**

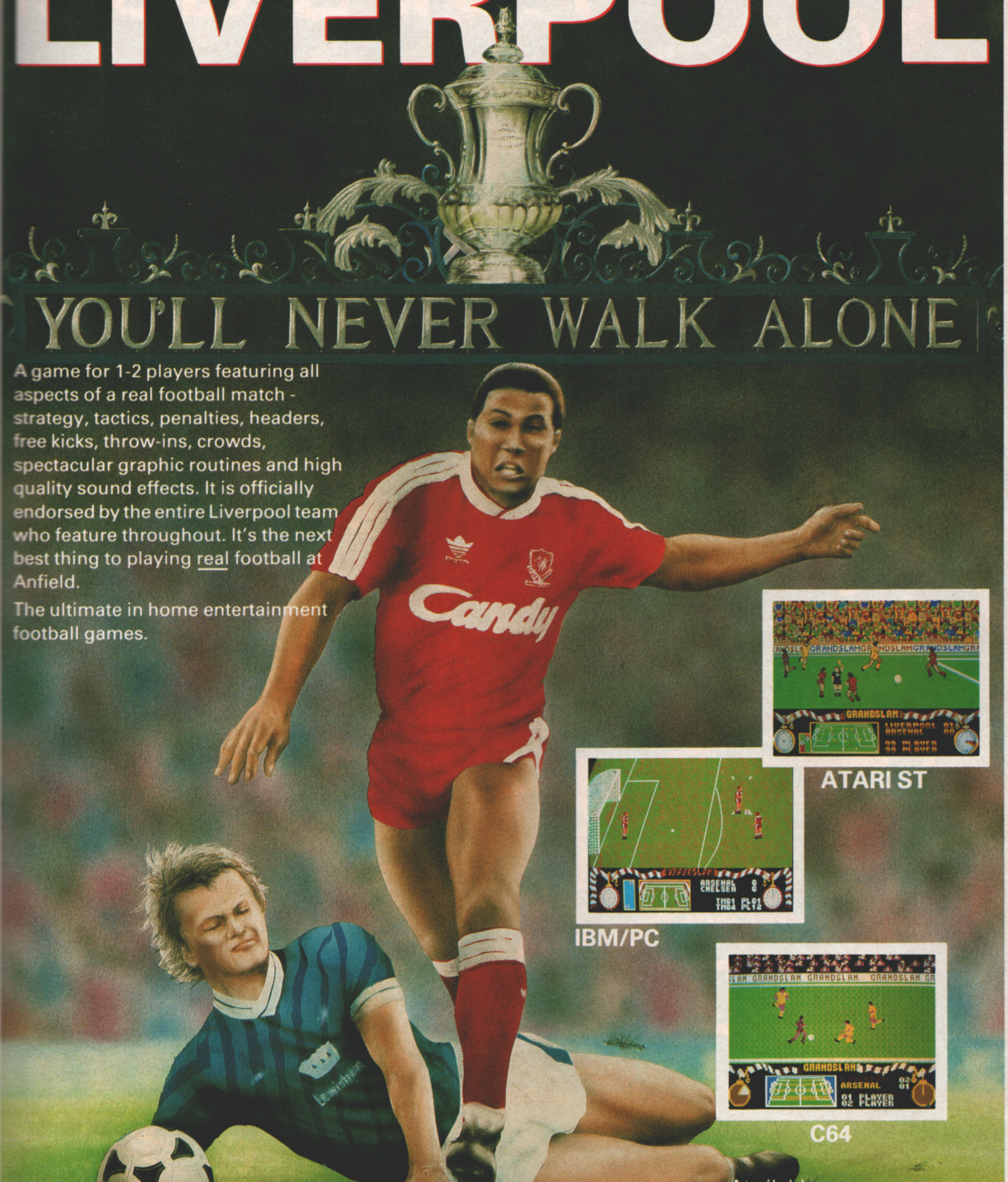
The winner will be the first entrant drawn from the hat, with the next 10 correct entries each receiving a special Ghostbusters glow in the dark T-shirt and the following 20 runners up getting their hands on a massive Ghostbusters II poster.

Answers should be written on the back of a postcard or sealed envelope (along with your name and address) and sent to: GHOULISH GIGGLES, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU, to arrive no later than Friday December 22nd 1989.

The editor's decision is final and no correspondence will be entered into. Employees of Activision, EMAP and Ghostbusters haven't got a ghost of a chance of winning – so spook off!

AMSTRAD

LIVERPOOL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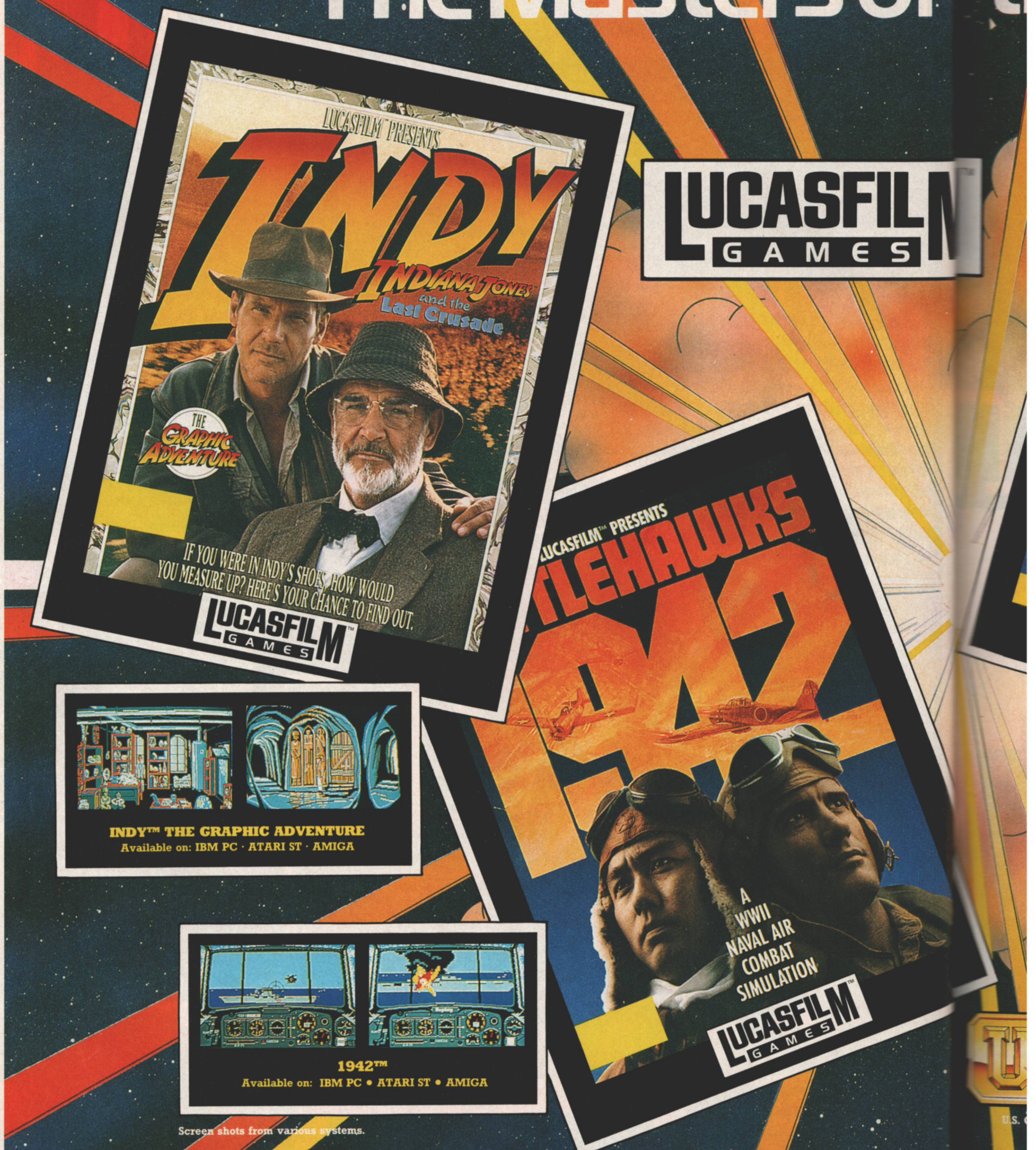
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Screen shots from various systems.

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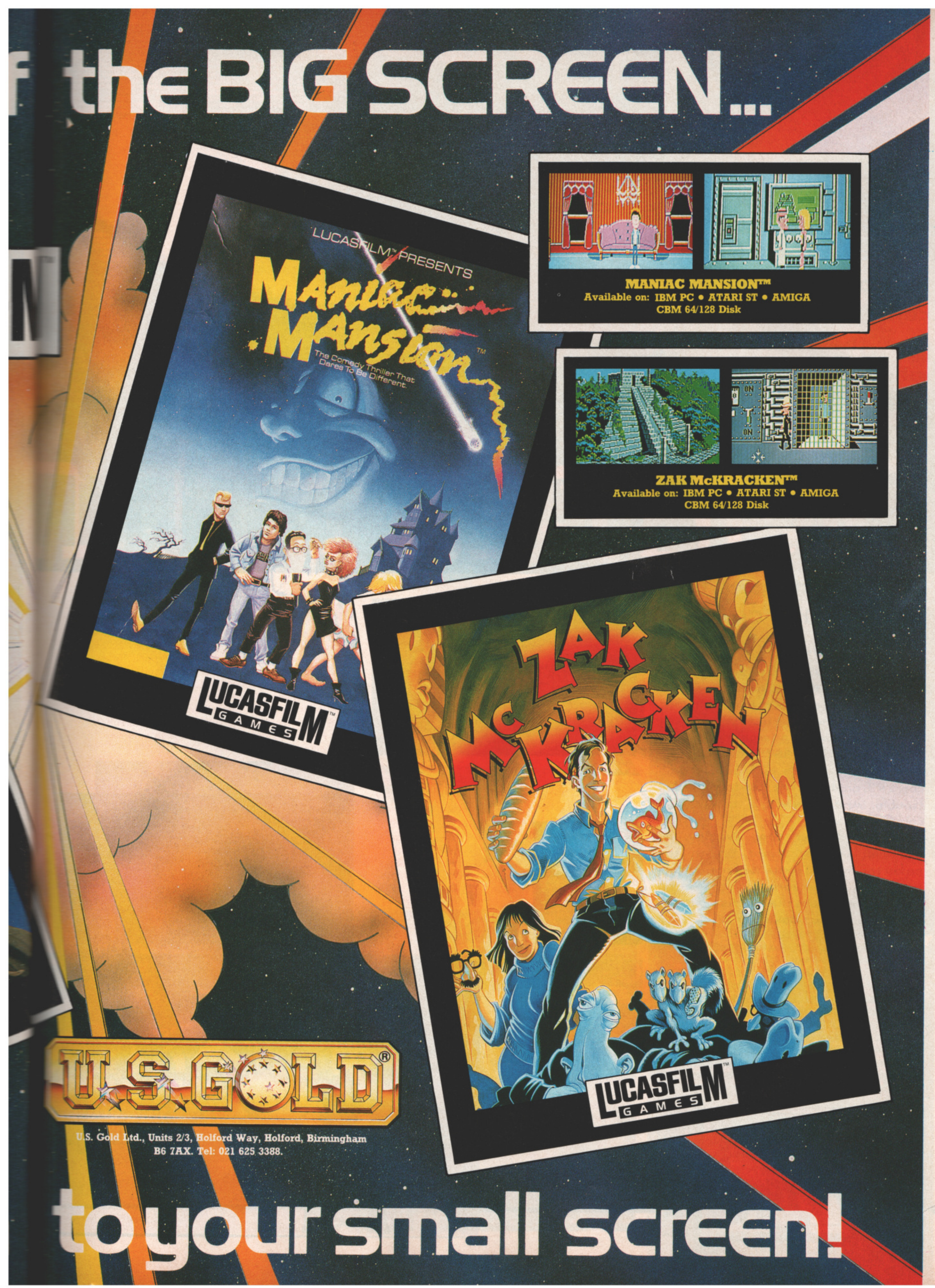
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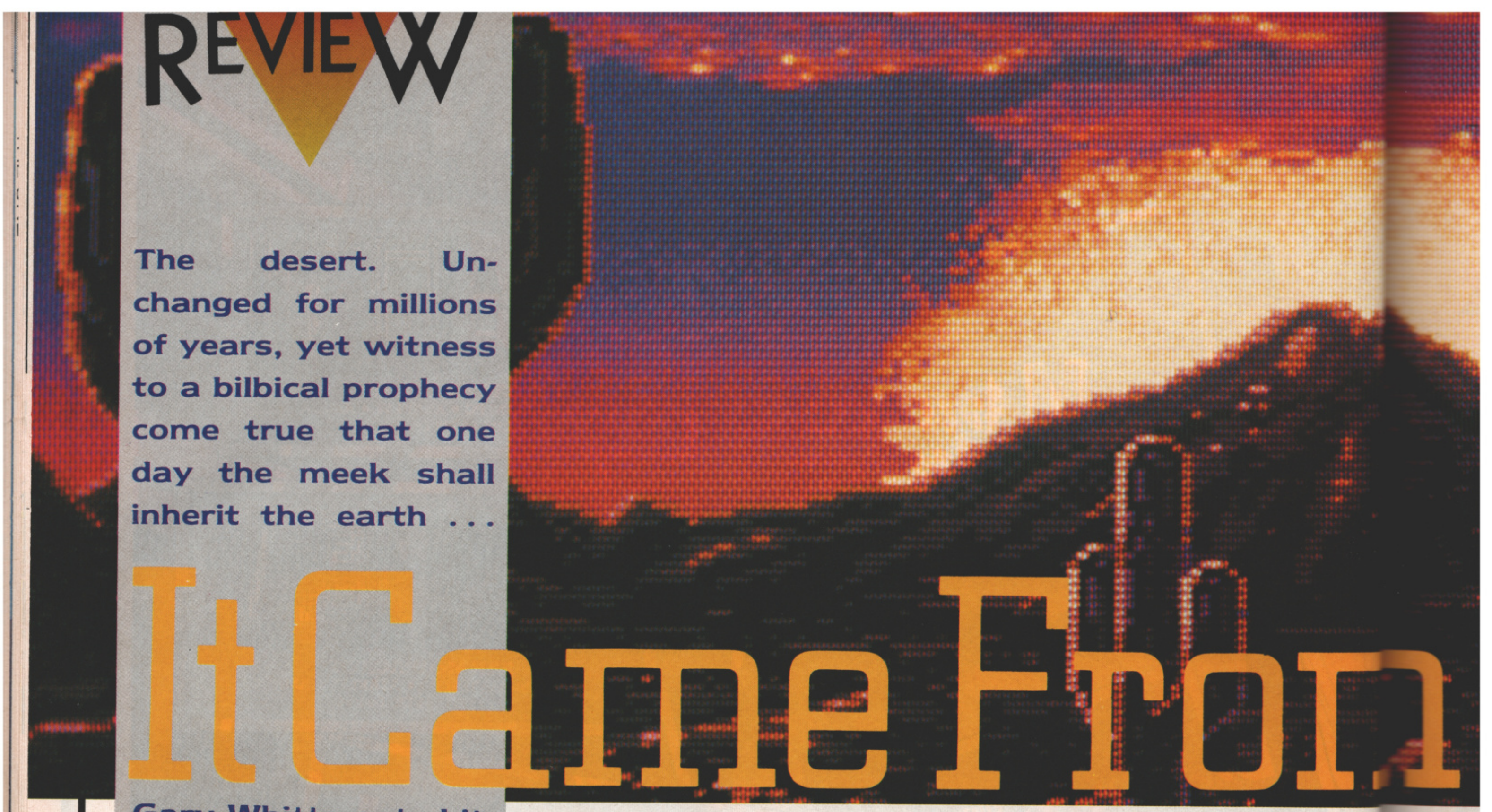


The desert. Unchanged for millions of years, yet witness to a bilbical prophecy come true that one day the meek shall inherit the earth . . .

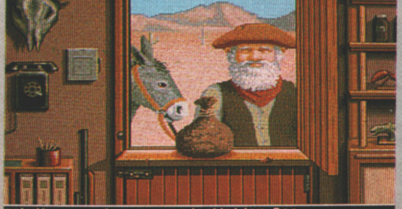
It Came Fro

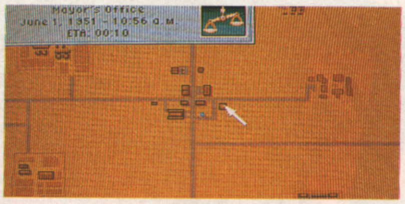
Gary Whitta gets bitten by the Cinemaware bug.

It's June 1951 and all's well in the small but thriving desert town of Lizard Breath. Or is it? Things aren't what they used to be since the arrival of a large meteorite, the Stolheinz A221357. Now, unbeknown to the town's hick population, there's trouble on the horizon . . . big trouble. And slowly but surely it's coming this way.

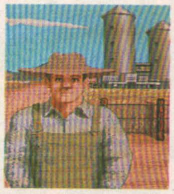
You are Doctor Greg Bradley, a geologist visiting Lizard Breath to study the mineral content of meteorite fragments in the surrounding desert. But there are more than rocks waiting for you in the sun-baked sand . . .

It's the morning after your vacation. You awake in your small home in the heart of Lizard Point to find the town strangely altered. Suddenly, and for no apparent reason, everything is different, and the townsfold are behaving rather oddly. Geez, an old prospector, is the first person to visit you, and confesses that his mule has been acting up since they visited the volcanic desert area to the north of the town. When a glowing rock sample he gives you turns out to be radioactive, and reports comes in of a headless cow at the local farm, you decide to investigate further . . .



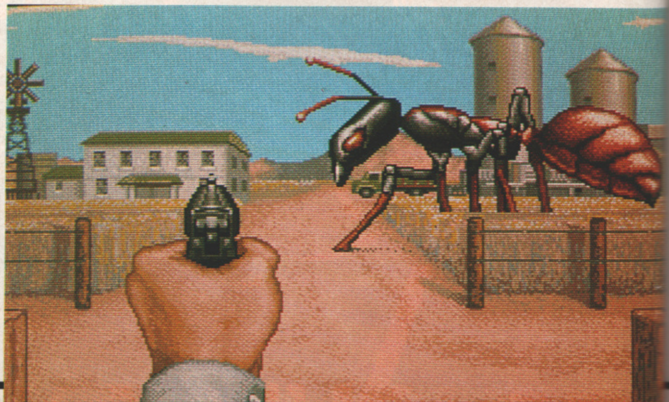


Your scrolling map shows the layout of Lizard Breath and the surrounding area: it's from here that locations are selected and visited. Travel time is taken into account – an Estimated Time of Arrival is displayed so you can decide if there's time for the trip.

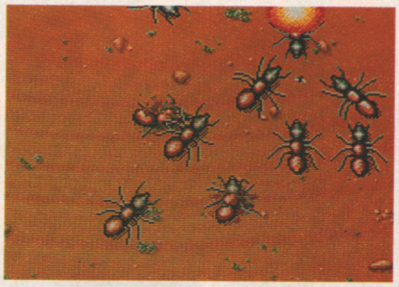


The hired hand at JD's farm doesn't take kindly to your presence, especially when you start asking about the mysterious decapitated cow. Then, without warning, he runs off, his face as white as a sheet. What the . . .?

Gulp! Here's the explanation for Geez's frightened mule, the headless cow and the general weirdness in Lizard Breath since the meteor hit . . . a 10-metre tall ant with gnashing pincers and humming antennae! Drawing your '45, you take aim and blast away, hoping to kill it before it gets too close. At first this megalithic monstrosity just seems to shrug off your shots, but remember . . . every animal has its weak spots.



You managed to down the first ant, but there's no time to draw breath . . . and plenty more where he came from. This overhead multi-directional scrolling view shows just how huge the mutated insects really are – and how many you are up against! Your limited supply of hand-grenades and dynamite will hold them off for a while, but before long the sheer number proves too much to cope with and you have no option but to turn tail and run – but not before you grab a piece of blasted ant for evidence.



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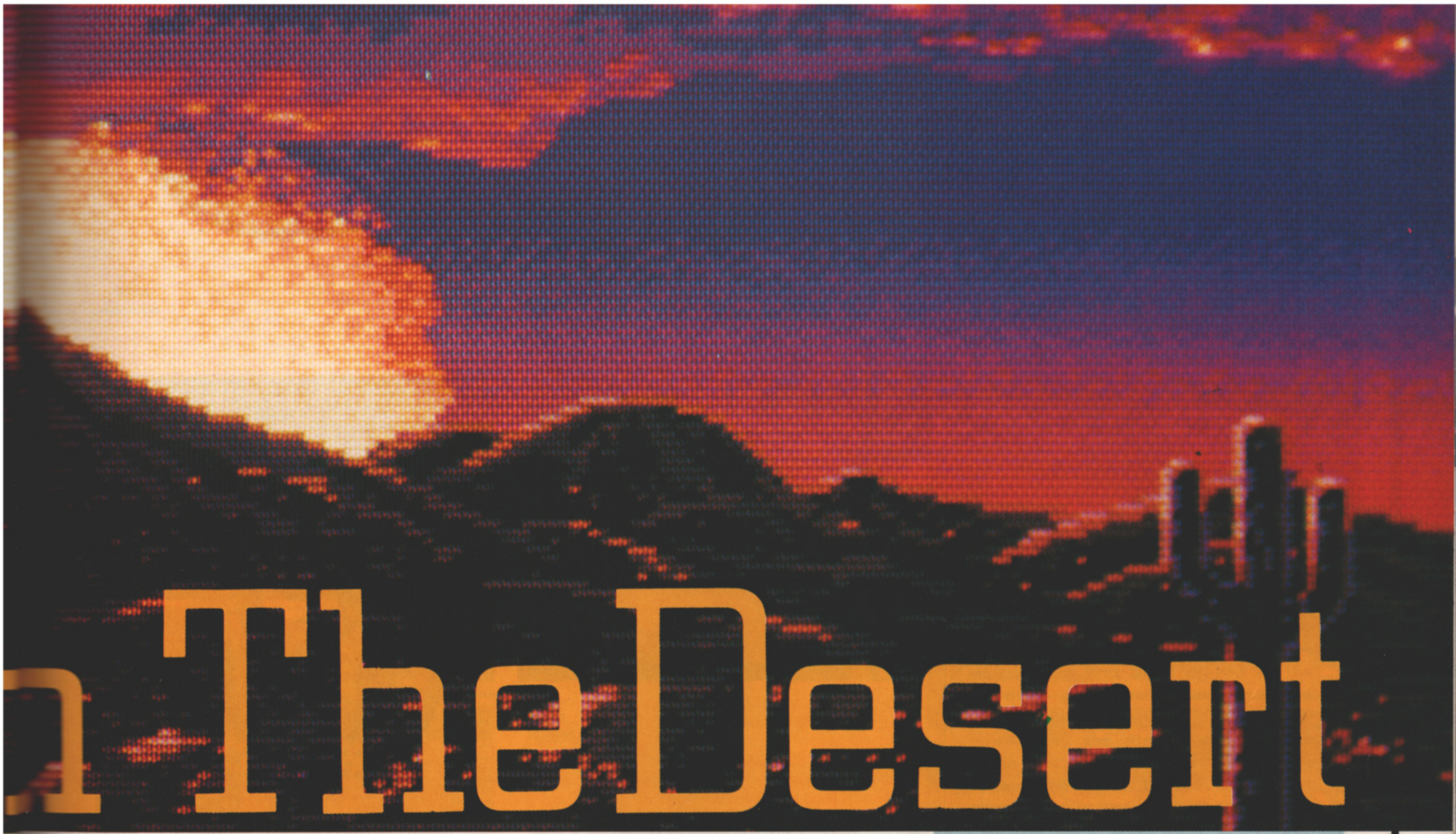
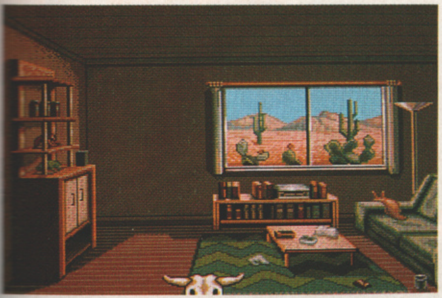
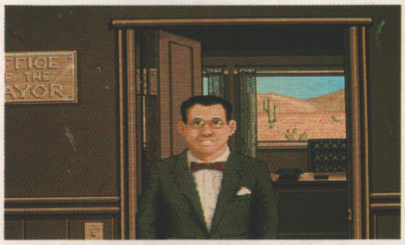


n The Desert

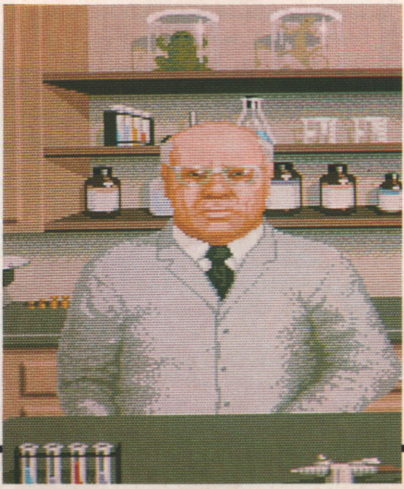
Still sweating and with a smoking gun in your hand, you rush into the mayor's office to tell him your story. Monstrous ants approaching the town? Unsurprisingly, the mayor doesn't believe your tall tale and promptly throws you out of his office, warning you not to return until you have some evidence. In order to convince the mayor that the ant attack is real, four pieces of evidence must be found. A plaster cast of a creature track, a sample of an ant's body fluid, a recording of the sound they make and a tissue sample will convince the mayor to call out the National Guard – with you in command of the emergency task force.



Time is of the essence, and there's little margin for error. The action starts on the morning of June 1st, and you have until midnight ont he 15th to wipe out the killer ant colony by disposing of the Queen. Alternatively, convince the mayor of the impending attack and get himn to call out the National Guard. Fail to do either and the ants overrun the town. The clock is constantly ticking away (with a second of real time representing a minute of game time) and this must be taken into account when visiting locations – so don't expect to find the University Lab open at three in the morning! In order to stay fit and active, you need to get at least seven hours kip a day.



Visiting Doctor Platt at the University lab, you notice he seems bemused . . . and worried. The rock sample you sent him for analysis was a direct result of the meteor hit, and as for the ant limb – there's no doubt that it's from a giant harvester ant. Putting two and two together, you conclude that normal ants have been mutated to gigantic proportions by the radiation emitted from the meteor. But with no other sightings, and little in the way of evidence, who's going to believe you?



THE B'S KNEES

The following are 10 classic B-movies from the Golden Age - the 50s. They're not listed in any particular order, but simply listed for your horror and delight.

FLIGHT TO MARS (1951) Shot in 11 days, the film follows the fortunes of five Earthlings who crash-land on Mars. Rather than the Martians being little green monsters with antennae, they bear more than a passing resemblance to the space suited astronauts in **Destination Moon**, the influential classic released the previous year. More alarming though are the Earth visitors who wander around the planet in baggy boiler suits and wear Biggles-style flying helmets. Bizarre!

THE MAN FROM PLANET X (1951) A friendly alien visits Earth in search of help for his dying planet (shades of The **Man Who Fell To Earth**) and is met with hostility courtesy of the US Army. Despite being filmed in just six days, on sets left over from **Joan Of Arc**, this space oddity triumphs against its low production costs and remains a telling tale of how to squeeze the most out of a shoe-string budget.

CAT WOMEN OF THE MOON (1953) A US space crew travels to the Moon, only to discover a tribe of catwomen living in caves. Using their telepathic powers the aliens attempt to hijack the rocket and invade Earth... an all-time stinker of the highest order. However, it is worth checking out for the interior of the space ship which was originally built for a submarine movie!

ROBOT MONSTER (1953) The monster of the title is no more than an actor wearing an oversized gorilla suit and a deep sea diving mask. Having just eliminated the population of the Earth with a 'calcinator' death ray, the Ro-Man stumbles across six survivors in the California desert. The rest of the film centres around his attempts to wipe out these last remnants of mankind. During filming director Paul Tucker reportedly tried to kill himself after a particularly heated exchange with the film's production company - thankfully the attempt failed and he lived to make the totally forgettable **Cape Canaveral Monsters**.

ATTACK OF THE CRAB MONSTERS (1956) The holder of one of the all time great B-movie titles, this film is actually better than it sounds. The story's about a rescue party that lands on a deserted island to look for a group of missing scientists. The absent boffins have of course been munched by the 25-foot mutated crabs of the title and the rescuers find themselves next on the menu. The film is saved from total absurdity by the deft direction of exploitation king, Roger Corman, who leaves no crab unturned in his tireless quest for cheap thrills.

THE BEAST WITH A MILLION EYES (1956) Like many movies in the genre this one was pre-sold to the distributors on the strength of its title and an amazingly graphic poster that had nothing in common with the finished movie. Shot in the middle of a desert for just $23,000, the film features a coffee percolator as an attacking alien space ship - **Close Encounters Of The Third Kind** it ain't.

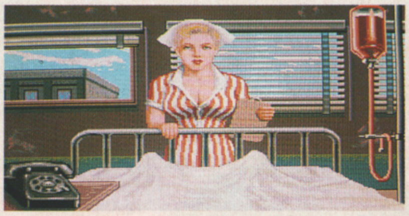
EARTH VERSUS THE FLYING SAUCERS (1956) Despite some great stop motion effects featuring the invading UFOs, this particular gem will always be best remembered for the immortal line: 'If they land in our nation's capital uninvited, we won't meet them with tea and cookies.'

KING DINOSAUR (1955) Shot over a weekend by legendary B-movie director Bert I Gordan, the film features a dazzling array of stock footage - including chunks of **One Million Years BC**, one of the most heavily plundered films of the period - and blown up shots of sleepy lizards doubling as alien dinosaurs.

TEENAGE CAVEMAN (1958) Robert Vaughn, best known as Napoleon Solo in **The Man From UNCLE**, stars as the eponymous post-apocalyptic hero of this Roger Corman directed beauty. The film is played with total seriousness and the star affectionately describes it these days as 'one of the best worst films of all time.'

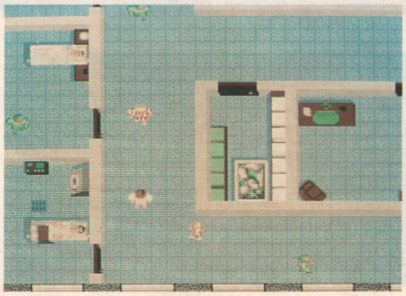
THE TOP 10 'IT' MOVIES

- It Came From Outer Space **(1953)**
- It! The Terror From Beyond Space **(1958)**
- It Conquered The World **(1956)**
- It **(1966)**
- It Lives Again **(1978)**
- It Came From Beneath The Sea **(1955)**
- It Stalked The Ocean Floor **(1954)**
- It's Alive **(1968)**
- It's Alive **(1973)**
- It! The Vampire From Beyond Space **(1958)**



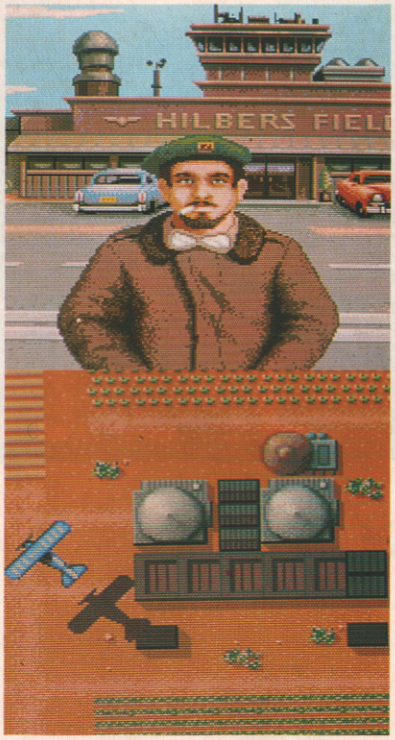
In true B-movie style the hero never dies, even when confrontd by a swarm of ants. However you do lose precious time by being kept in the local hospital to recover from any injuries you may have sustained. Treatment can last as long as two days, so if you don't wnat to lose precious time, it's necessary to . . .

ESCAPE! Still dressed in your hospital robe, you shuffle out of bed and make for the exit. But the doctors, nurse and security staff would rather you stayed (for your own benefit of course) and a hunt ensues. Running is tiring work, so grab a wheelchair to scoot away from your pursuers, but don't try to go down the stairs with it! Make your way down to the ground floor via the elevator or stairs, get past the burly guys on the door and you are free!

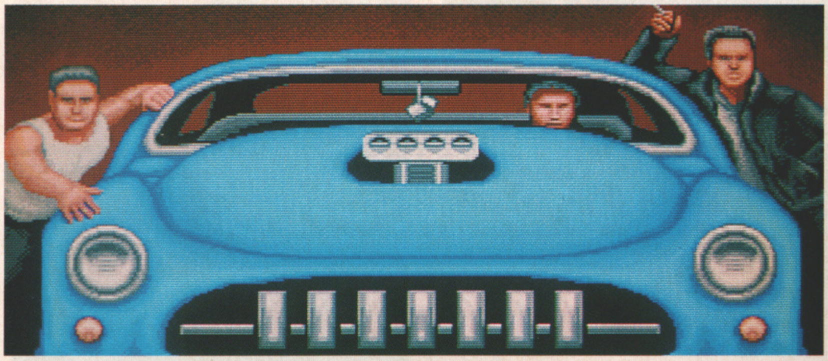


The Hellcats are the resident band of no-good punks who spend their time either at Beverley's Drive-In (which constantly shows re-runs of Rocket Ranger) or on the road looking for trouble. Their favourite pastime is Chicken, the modern-day version of the medieval joust played with cars. As the cars accelerate towards each other, the first one to swerve away is poultry. Seeing as the Hellcats hardly ever swerve, staying on the road is not advisable unless you want a time-wasting spell in hospital. Swerving takes you onto the desert sand – it's not good for your truck's motor, but at least you walk away alive.

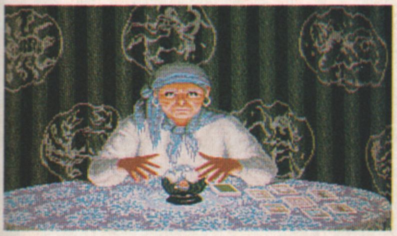
Louie the pilot is only too pleased to take you out in his plane for the purposes of aerial surveillance. The ant colony's location is more easily spotted from the air, and a limited supply of pesticide comes in handy for holding them at bay.



It's not a good idea to visit the drive-in too often, as the Hellcats may want to pick a fight with you. If push comes to shove, grab your switchblade and pair off with the Hellcats' leader. Defeat him and you get no more trouble from the gang for a while – lose, and you can expect another stint in a hospital bed.



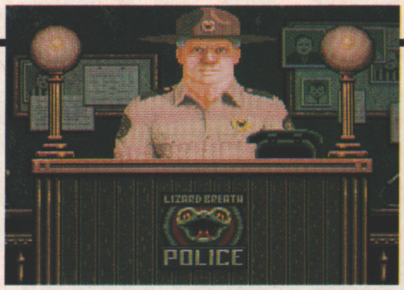
Using the phone is a much quicker (and less tiring) way of getting in touch with your contacts. Unfortunately characters are a little less willing to talk over the phone, so if you want the full details it may be necessary to talk to them in person.



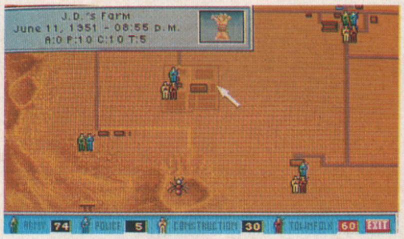
The Fortune Teller is a valuable source of information. Her mystic powers allow her to alert you to events before they happen. Unfortunately her information, gleaned form the crystal ball, is never that clear, and quite cryptic at times, so some guesswork is needed.

Meet Busty Dusty, the DJ at the local radio station, KBUG. She's good for the odd bit of information, but not a whole lot else.

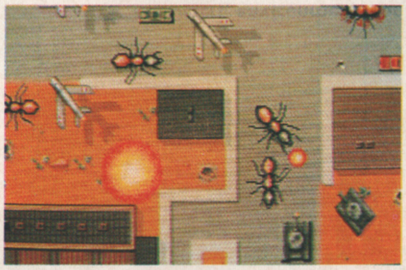
Burt is the star reporter at the Desert Star, and as such he's always got some piece of useful information (and isn't he the image of Karl Malden). Unfortunately he's tough to track down as he's almost always on the trail of some hot story.



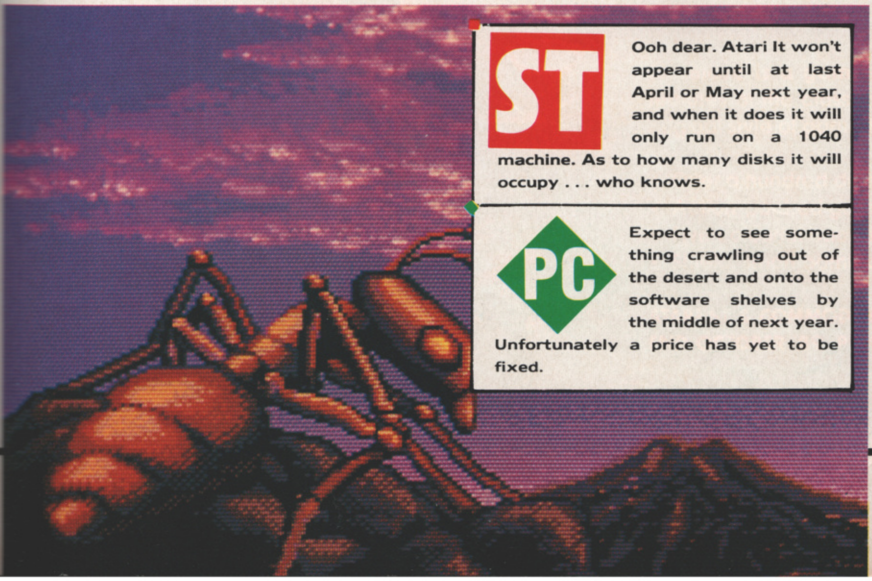
The Lizard Breath Police Force is at first none too co-operative, but once the ants start attacking the town, the Police Station becomes your centre of operations.



As the ants approach Lizard Breath, the siren is sounded and a state of emergency is proclaimed. The town's resources are put at your disposal, and are strategically allocated (wargame-style) via this situation map. The army, police force, local construction workers and even the townsfolk are all ready and waiting for battle.



The final confrontation – the entire ant colony versus everything you can throw at them. The army's out in force now, with you in command of an entire tank platoon and a squadron of jet bombers. Tanks are controlled directly, while the jets are handled by the computer – you see a flight path for them before take off and control the bomb-dropping (be careful not to bomb your own tanks!)



ST

Ooh dear. Atari It won't appear until at last April or May next year, and when it does it will only run on a 1040 machine. As to how many disks it will occupy . . . who knows.

PC

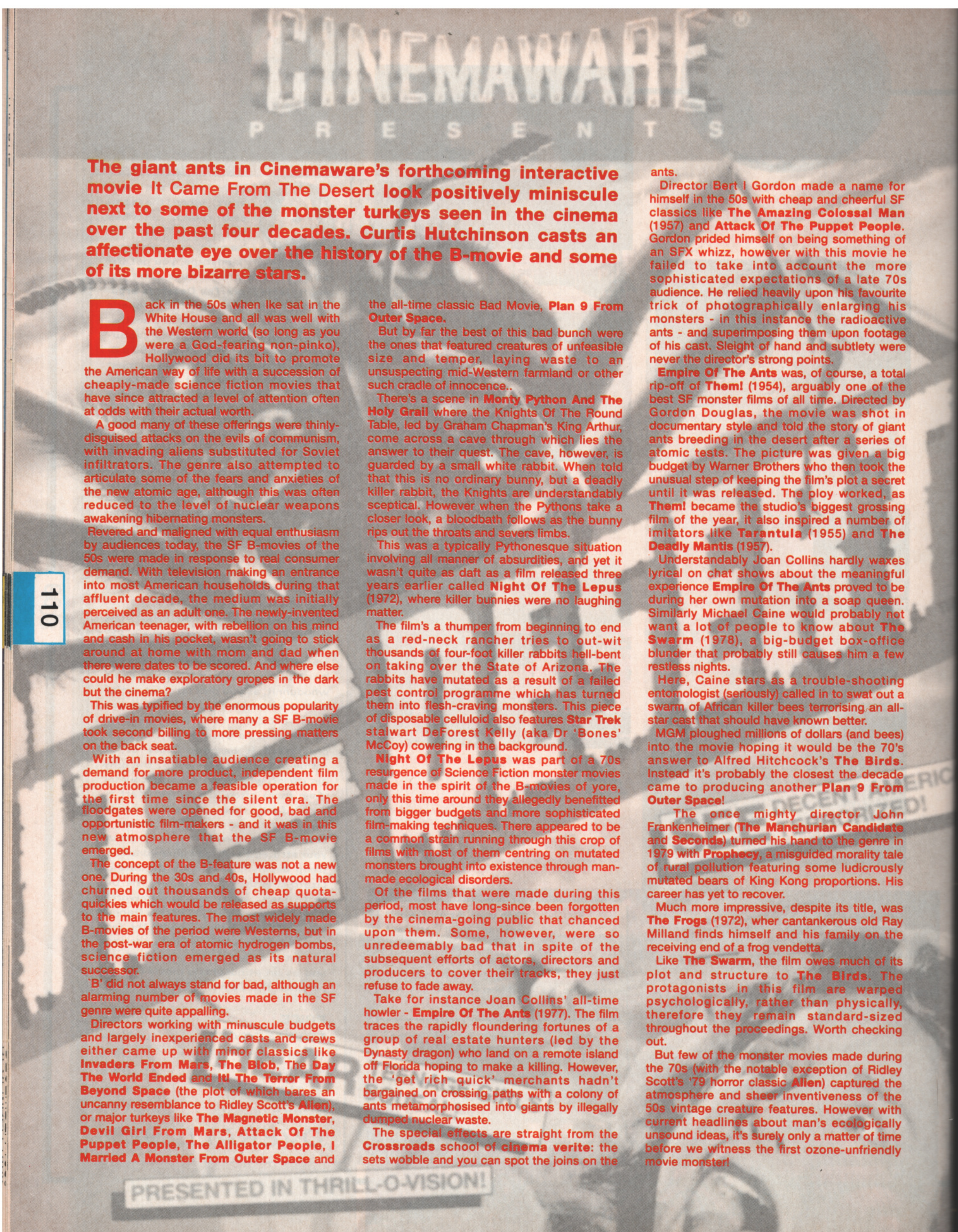
Expect to see something crawling out of the desert and onto the software shelves by the middle of next year. Unfortunately a price has yet to be fixed.

A

Right from the very start, when the sampled speech describes the scene as the 'camera' pans across a twilight desert landscape, you get the feeling you are in for a treat – and you are. It Came From The Desert is arguably Cinemaware's most atmospheric and film-like piece to date, and aesthetically it does a brilliant job of capturing the tense feel of the classic 50's B-movies. Perhaps what keeps you most on the edge of the seat is the slow, eerie in-game theme that wouldn't stand out of place in a 'B' horror flick. There are also a couple of more light-hearted musical moments, such as the double-bass jazz piece played at the drive-in and the radio station's country-and-western repertoire. Graphically the atmosphere isn't so tense (although the ants can turn you white when they get up close), but everything is very stylish and '50s', especially the elaborate and highly-detailed backdrops, and the animated cast of characters. Design-wise it's a little like Cinemaware's earlier Rocket Ranger in the sense that everything depends on time and how well you use it in your race against the ever-advancing peril – but there the similarity ends. The first half is almost like a whodunnit, as you pick up clues, weigh up the personalities of the people you meet, decide if their information is reliable and so on. But as the game progresses it becomes more of an action-based strategy affair: the ants get closer, which means you encounter them more often, the people start to panic (and their attitudes change accordingly) and in the final stages it becomes an all-out wargame, where your strategic skill, and shrewdness of troop deployment decides the fate of Lizard Breath. It Came From The Desert may not be Cinemaware's strongest game design (Rocket Ranger still holds that title – despite the fact that, with hindsight, we did underrate it), but it comes a very close second, and as an atmospheric movie-like experience, there's nothing to touch it.

PRICE	£29.99
RELEASE DATE	Out Now
GRAPHICS	93%
SOUND	96%
PLAYABILITY	92%
VALUE	86%

OVERALL 92%



The giant ants in Cinemaware's forthcoming interactive movie It Came From The Desert **look positively miniscule next to some of the monster turkeys seen in the cinema over the past four decades. Curtis Hutchinson casts an affectionate eye over the history of the B-movie and some of its more bizarre stars.**

Back in the 50s when Ike sat in the White House and all was well with the Western world (so long as you were a God-fearing non-pinko), Hollywood did its bit to promote the American way of life with a succession of cheaply-made science fiction movies that have since attracted a level of attention often at odds with their actual worth.

A good many of these offerings were thinly-disguised attacks on the evils of communism, with invading aliens substituted for Soviet infiltrators. The genre also attempted to articulate some of the fears and anxieties of the new atomic age, although this was often reduced to the level of nuclear weapons awakening hibernating monsters.

Revered and maligned with equal enthusiasm by audiences today, the SF B-movies of the 50s were made in response to real consumer demand. With television making an entrance into most American households during that affluent decade, the medium was initially perceived as an adult one. The newly-invented American teenager, with rebellion on his mind and cash in his pocket, wasn't going to stick around at home with mom and dad when there were dates to be scored. And where else could he make exploratory gropes in the dark but the cinema?

This was typified by the enormous popularity of drive-in movies, where many a SF B-movie took second billing to more pressing matters on the back seat.

With an insatiable audience creating a demand for more product, independent film production became a feasible operation for the first time since the silent era. The floodgates were opened for good, bad and opportunistic film-makers - and it was in this new atmosphere that the SF B-movie emerged.

The concept of the B-feature was not a new one. During the 30s and 40s, Hollywood had churned out thousands of cheap quota-quickies which would be released as supports to the main features. The most widely made B-movies of the period were Westerns, but in the post-war era of atomic hydrogen bombs, science fiction emerged as its natural successor.

`B' did not always stand for bad, although an alarming number of movies made in the SF genre were quite appalling.

Directors working with minuscule budgets and largely inexperienced casts and crews either came up with minor classics like **Invaders From Mars**, **The Blob**, **The Day The World Ended** and **It! The Terror From Beyond Space** (the plot of which bares an uncanny resemblance to Ridley Scott's **Alien**), or major turkeys like **The Magnetic Monster**, **Devil Girl From Mars**, **Attack Of The Puppet People**, **The Alligator People**, **I Married A Monster From Outer Space** and the all-time classic Bad Movie, **Plan 9 From Outer Space.**

But by far the best of this bad bunch were the ones that featured creatures of unfeasible size and temper, laying waste to an unsuspecting mid-Western farmland or other such cradle of innocence..

There's a scene in **Monty Python And The Holy Grail** where the Knights Of The Round Table, led by Graham Chapman's King Arthur, come across a cave through which lies the answer to their quest. The cave, however, is guarded by a small white rabbit. When told that this is no ordinary bunny, but a deadly killer rabbit, the Knights are understandably sceptical. However when the Pythons take a closer look, a bloodbath follows as the bunny rips out the throats and severs limbs.

This was a typically Pythonesque situation involving all manner of absurdities, and yet it wasn't quite as daft as a film released three years earlier called **Night Of The Lepus** (1972), where killer bunnies were no laughing matter.

The film's a thumper from beginning to end as a red-neck rancher tries to out-wit thousands of four-foot killer rabbits hell-bent on taking over the State of Arizona. The rabbits have mutated as a result of a failed pest control programme which has turned them into flesh-craving monsters. This piece of disposable celluloid also features **Star Trek** stalwart DeForest Kelly (aka Dr 'Bones' McCoy) cowering in the background.

Night Of The Lepus was part of a 70s resurgence of Science Fiction monster movies made in the spirit of the B-movies of yore, only this time around they allegedly benefitted from bigger budgets and more sophisticated film-making techniques. There appeared to be a common strain running through this crop of films with most of them centring on mutated monsters brought into existence through man-made ecological disorders.

Of the films that were made during this period, most have long-since been forgotten by the cinema-going public that chanced upon them. Some, however, were so unredeemably bad that in spite of the subsequent efforts of actors, directors and producers to cover their tracks, they just refuse to fade away.

Take for instance Joan Collins' all-time howler - **Empire Of The Ants** (1977). The film traces the rapidly floundering fortunes of a group of real estate hunters (led by the Dynasty dragon) who land on a remote island off Florida hoping to make a killing. However, the 'get rich quick' merchants hadn't bargained on crossing paths with a colony of ants metamorphosised into giants by illegally dumped nuclear waste.

The special effects are straight from the **Crossroads** school of **cinema verite**: the sets wobble and you can spot the joins on the ants.

Director Bert I Gordon made a name for himself in the 50s with cheap and cheerful SF classics like **The Amazing Colossal Man** (1957) and **Attack Of The Puppet People**. Gordon prided himself on being something of an SFX whizz, however with this movie he failed to take into account the more sophisticated expectations of a late 70s audience. He relied heavily upon his favourite trick of photographically enlarging his monsters - in this instance the radioactive ants - and superimposing them upon footage of his cast. Sleight of hand and subtlety were never the director's strong points.

Empire Of The Ants was, of course, a total rip-off of **Them!** (1954), arguably one of the best SF monster films of all time. Directed by Gordon Douglas, the movie was shot in documentary style and told the story of giant ants breeding in the desert after a series of atomic tests. The picture was given a big budget by Warner Brothers who then took the unusual step of keeping the film's plot a secret until it was released. The ploy worked, as **Them!** became the studio's biggest grossing film of the year, it also inspired a number of imitators like **Tarantula** (1955) and **The Deadly Mantis** (1957).

Understandably Joan Collins hardly waxes lyrical on chat shows about the meaningful experience **Empire Of The Ants** proved to be during her own mutation into a soap queen. Similarly Michael Caine would probably not want a lot of people to know about **The Swarm** (1978), a big-budget box-office blunder that probably still causes him a few restless nights.

Here, Caine stars as a trouble-shooting entomologist (seriously) called in to swat out a swarm of African killer bees terrorising an all-star cast that should have known better.

MGM ploughed millions of dollars (and bees) into the movie hoping it would be the 70's answer to Alfred Hitchcock's **The Birds**. Instead it's probably the closest the decade came to producing another **Plan 9 From Outer Space**!

The once mighty director John Frankenheimer (**The Manchurian Candidate** and **Seconds**) turned his hand to the genre in 1979 with **Prophecy**, a misguided morality tale of rural pollution featuring some ludicrously mutated bears of King Kong proportions. His career has yet to recover.

Much more impressive, despite its title, was **The Frogs** (1972), wher cantankerous old Ray Milland finds himself and his family on the receiving end of a frog vendetta.

Like **The Swarm**, the film owes much of its plot and structure to **The Birds**. The protagonists in this film are warped psychologically, rather than physically, therefore they remain standard-sized throughout the proceedings. Worth checking out.

But few of the monster movies made during the 70s (with the notable exception of Ridley Scott's '79 horror classic **Alien**) captured the atmosphere and sheer inventiveness of the 50s vintage creature features. However with current headlines about man's ecologically unsound ideas, it's surely only a matter of time before we witness the first ozone-unfriendly movie monster!

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- Unique choice of weaponry, with fire power boosters
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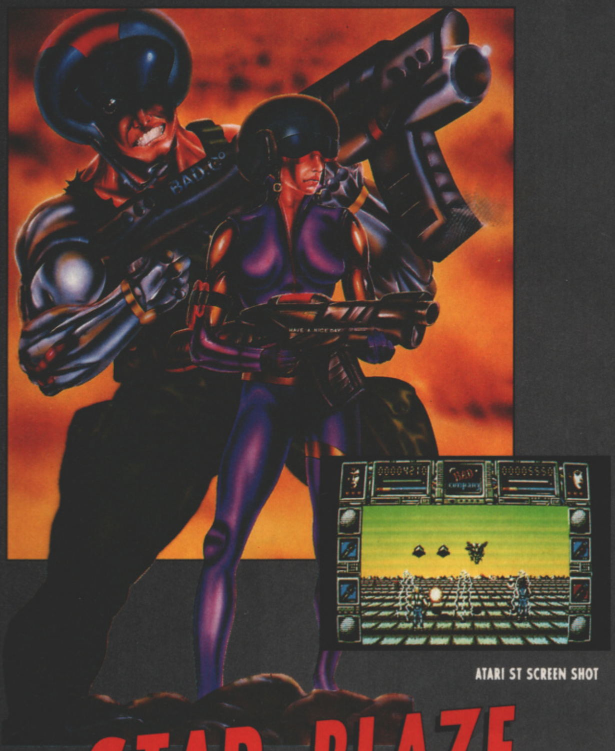

ATARI ST SCREEN SHOT

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StarBlaze is pure solid vector 3D Shoot 'em Up from the programmers that brought you 16 bit Elite! To qualify as a Tamsinian warrior in an intergalactic war of unparalled ferocity, you must prove your prowess by taking on scores of fiendish alien attack waves and live to tell the tale. How will you do it? With quick reactions and the fastest trigger finger on the planet !

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- Over a hundred different attack patterns
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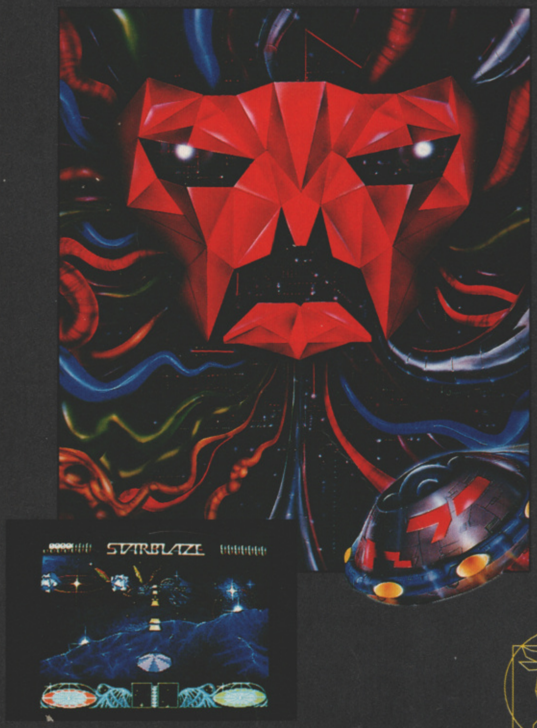

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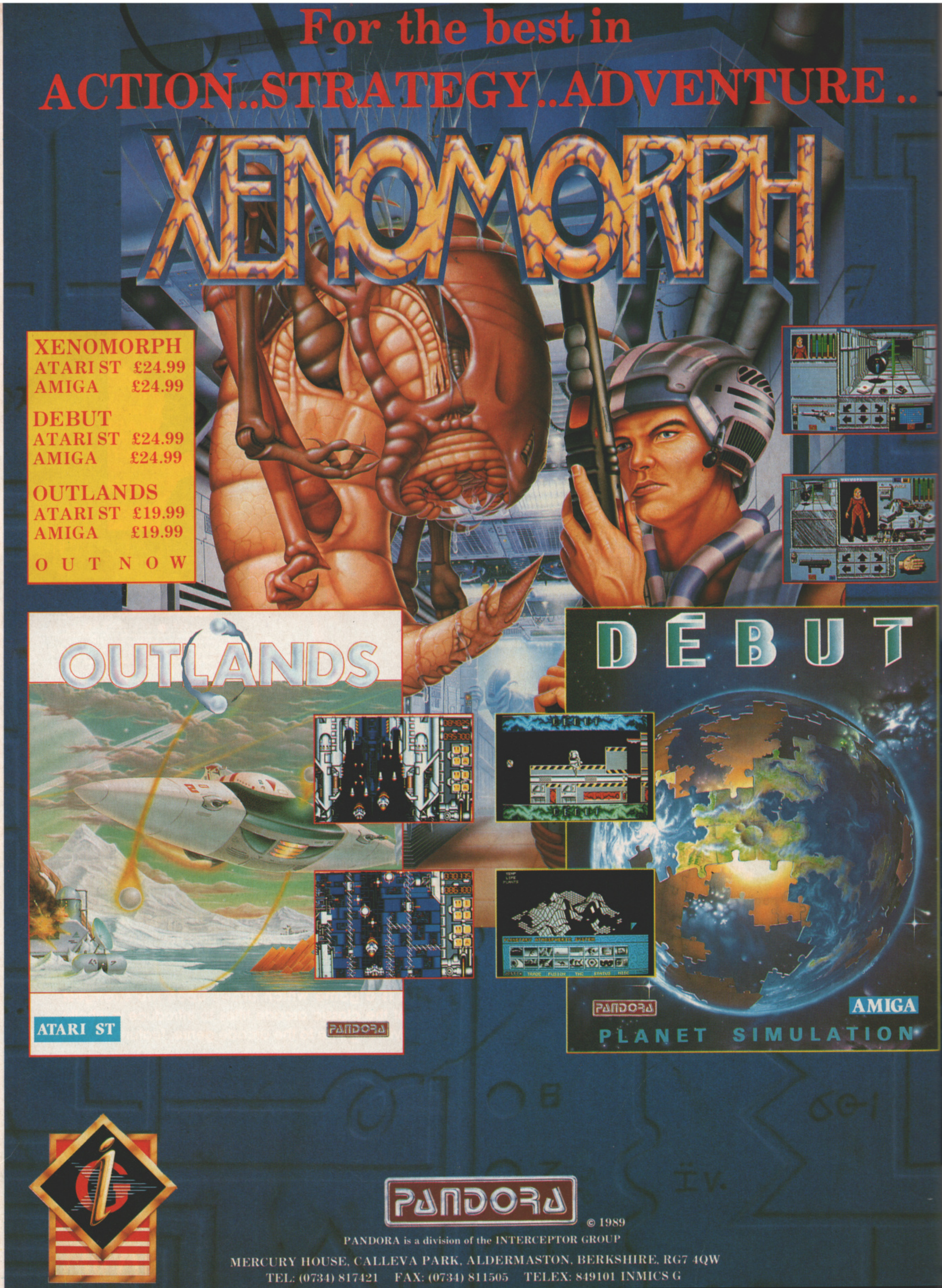
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OUT NOW

Switchblade

From the team that put the dangerous into Rick comes Gremlin's mix of action and exploration. Gary Whitta's going underground...

For 10,000 years the faraway cyberworld of Thraxx has known nothing but peace. But now the peace has been shattered – along with the Fireblade, a mystical sword that symbolises peace and gives power to the BladeKnights, the planet's race of warriors. Seizing the opportunity, the evil Havok has slaughtered the population, and taken control of Thraxx. But Havok didn't reckon on Hiro, the last surviving BladeKnight...

FOR 10,000 YEARS HE SLEPT, HIS MIND FEEDING ON THE NIGHTMARES OF THE WEAK

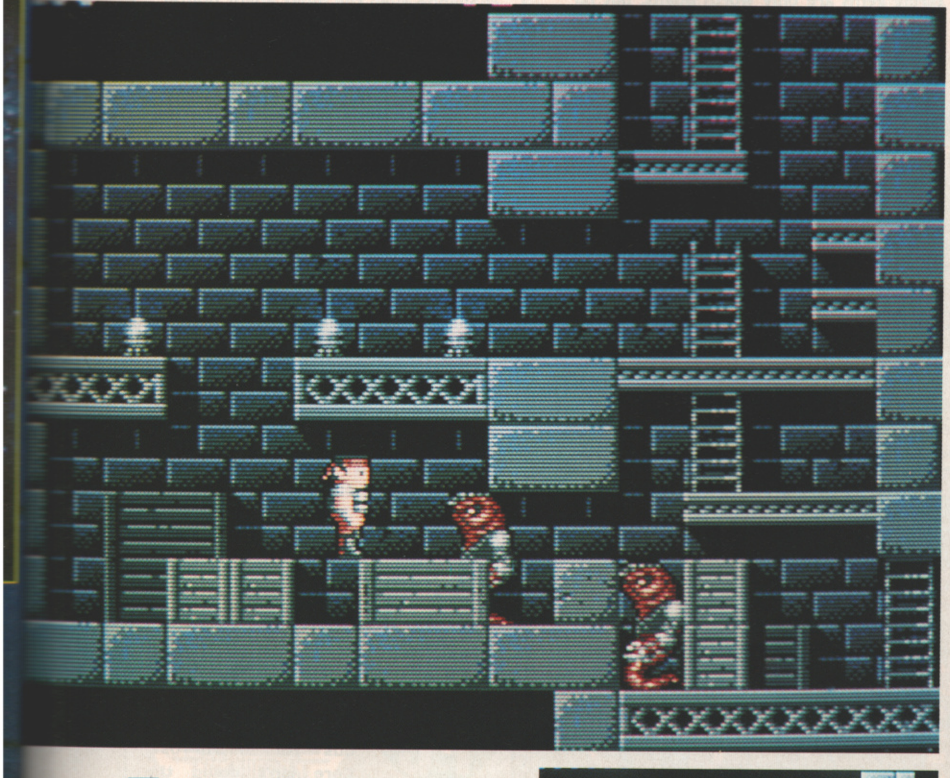
NOW HE HAS AWAKENED

AS THE NIGHT BLED CRIMSON, THE FIREBLADE SHATTERED AND ITS POWER DIED

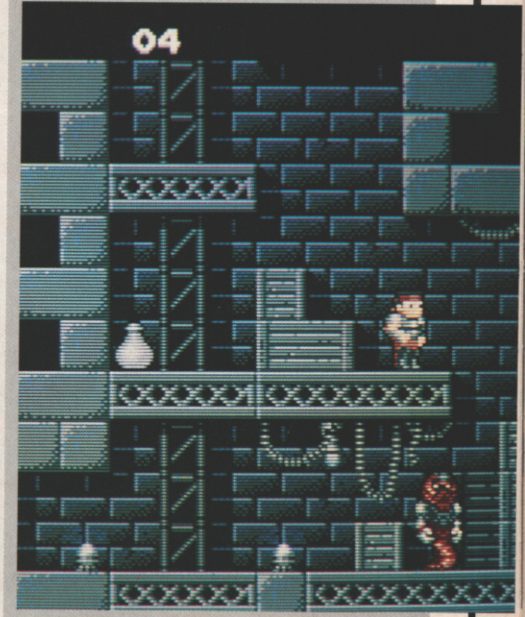
THEN THE SLAUGHTER BEGAN

THEY NEVER THOUGHT HE WOULD RETURN. NOW HAVOK REIGNS THE UNDERCITY

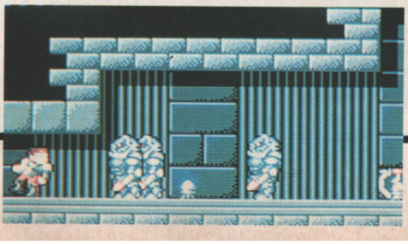
I AM HIRO, THE LAST OF THE BLADEKNIGHTS. I MUST REBUILD THE FIREBLADE AND BRING THE DAWN . . .

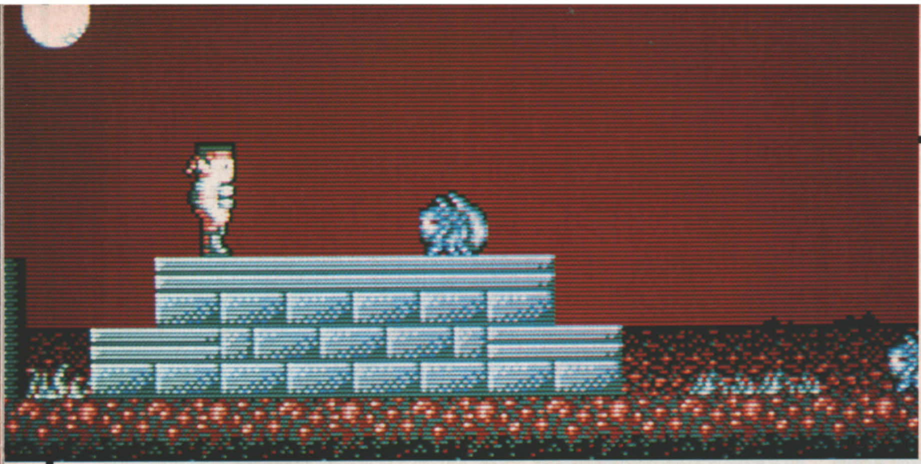


Fighting Havok's hordes provides simple and challenging entertainment. Hiro has three combat moves at his disposal – a fast punch, a kick and a deadly foot sweep, which are 'powered-up' before they are executed. A neat touch is that Hiro can wander around with a fully-charged kick at the ready. The basic minions, such as the crawling Spikelice, are despatched with a single blow, while the more advanced enemies such as the Flamehogs and Cresthelds go the full 12 rounds. But can you?



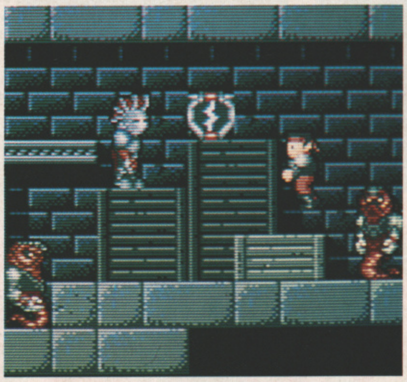
The 128-screen Undercity is self-mapping, ie: locations are only displayed when you enter them. It means the need for careful observation and exploration is enhanced, or a vital entrance to a new area might be missed.

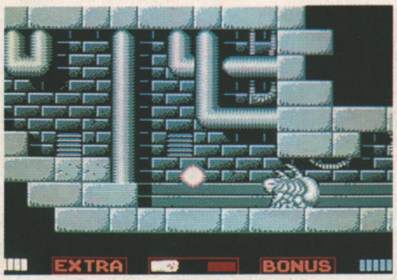




Hiro's quest begins on the surface of the planet. Exploration leads first to a couple of bonus letters and a weapon, and then to a primitive entrance to the Undercity itself, where the adventure proper begins.

A Boss character appears every 25 screens or so, barring the way to the rest of the Undercity. Bosses include a Scorpion-creature, a shuffling Armadillo and Havok himself, who can only be defeated with the reconstituted Fireblade.





Apart from the array of bad boys to battle, there are objects to collect. Glittering gems are only worth points, but far more useful items include letters (which award extra lives and special weapons, such as laser bolts and futuristic shurikens) and the 16 pieces of the Fireblade.

A CUT ABOVE THE REST

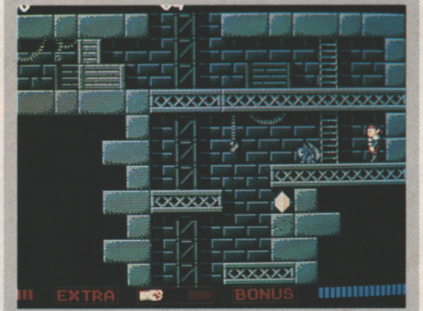
Switchblade is the work of veteran game designer and programmer Simon Phipps. The talented 23 year-old's programming career began back in 1984 on the BBC Micro with **Jetpower Jack**, a single-screen arcade affair for the now-dufunct Micropower. Shortly after that he took up a computer studies at polytechnic before joining Gremlin Graphics, where his first job was providing the pixelated Dolph Lundgren and all the other graphics for the ST version of **Masters Of The Universe**(!).

Next came a brief flirtation with 8-bit when Simon worked on **Skate Crazy** and **Night Raider** (during which he spent his spare time learning 68000 machine code) before he left to set up his own development house with a number of friends and colleagues – Core Design.

Immediately after founding the company, design work started on **Rick Dangerous, Action Fighter** (the company's first licence) and **Switchblade**, which was put together in Simon's spare time over the course of the next two years. Simon cites a number of sources of influence: "Gameplay-wise I wanted to produce something very similar in style to the arcade and console games of the time which no-one had ever tried to emulate on home computers before.

"I'm a big fan of the Japanese artistic style seen in comic books and cartoon films like Akira and I've tried to get this across in **Switchblade** with the sprites and cameo portraits. It's not the easiest style to emulate, but a very clean and dynamic one, and so the results are worth it. I tried to create a kind of claustrophobic atmosphere for **Switchblade**, and most of the ideas for this came from **Blade Runner** and Duran Duran's **Wild Boys** video."

With **Switchblade** complete, Simon is currently working on the **Monty Python** game and **Rick Dangerous II**, which he says: "will see Rick travel to outer space to fight an evil interstellar dictator. The puzzle element is going to be souped up, and the whole thing will be based on the **Flash Gordon** in the same way that the original was based on **Indiana Jones**. After that we've got ideas for even more **Rick** games, but we're not going to reveal them just yet..."



ST

Switchblade is a first-class slice of computer gaming – succeeding for exactly the same reasons as Simon Phipp's last masterpiece, Rick Dangerous. Switchblade is less puzzle-orientated with a healthy arcade feel. Also, where Rick offers only one way forward, Switchblade's layout provides more freedom by allowing you to choose a route (or get lost). The adversaries are sufficiently varied as to challenge even the most adept fighter, and things get pretty hairy when you are fighting two or three different types of enemy at once. Equally impressive are the claustrophobic atmospheric backdrops and detailed sprites (particularly Hiro's which moves exquisitely), which combined with two moody tunes an impressive cache of spot effects, ensure a consistently slick package. Anyone harking for a slice of action reminiscent of classic arcade and console games of days gone is in for a treat.

PRICE	£19.99
RELEASE DATE	Out Now
GRAPHICS	84%
SOUND	89%
PLAYABILITY	92%
VALUE	85%

OVERALL 88%

A

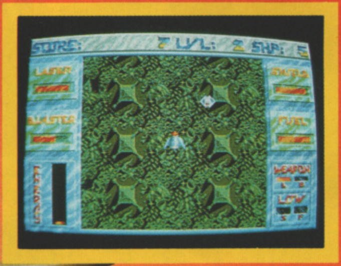
A near-as-dammit identical Atari incarnation should also be out now, at the same price.

PC

Despite providing a PC version of Rick Dangerous for MicroProse, Core isn't doing the deed for Gremlin as it has no plans to release an MS-DOS compatible Switchblade.

WARP

AVAILABLE ON:
AMIGA £24.99
ATARI ST £19.99



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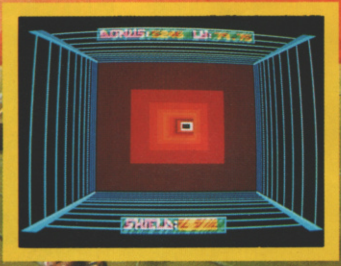

AMIGA

WARP

Destroy the energy stations in this action filled shoot-em-up. At the end of each completed level you must guide your craft through the warp tunnel, a 3D flight sequence, to reach the next, higher level. You will need strength, planning and strategy in order to find the maps, energy dumps as well as a host of other features.

Fantastic sound and original animation sequences.

THALION

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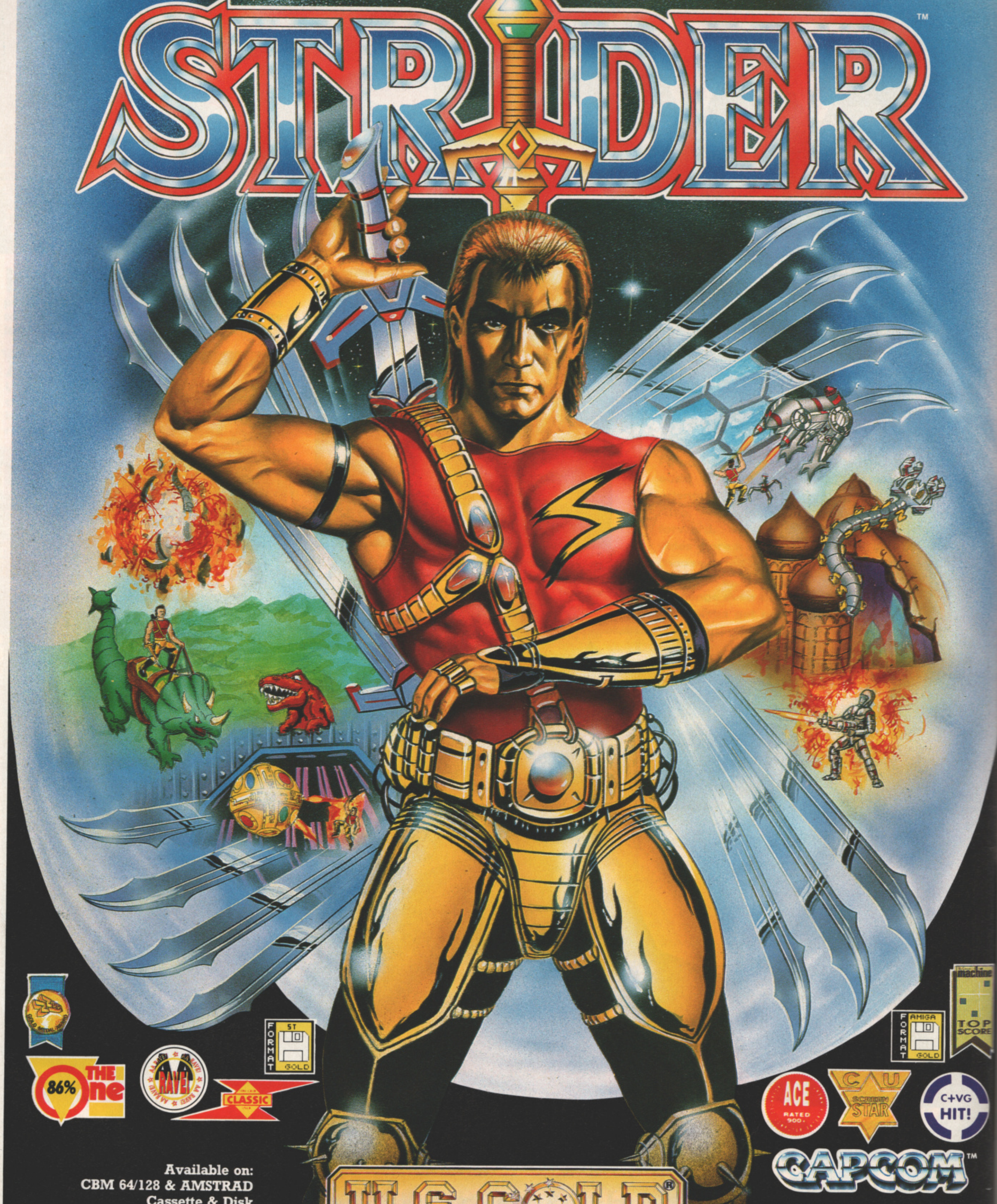
A TITANIUM BLADE A HEART OF STEEL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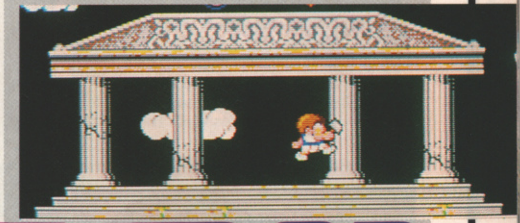
ONE MAN – ONE SWORD – ONE FREE WORLD!

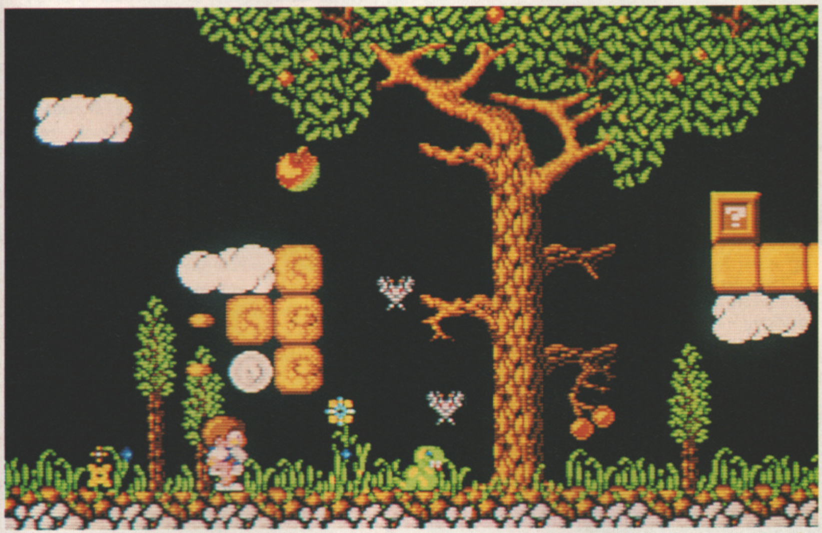
Axel's Magic Hammer



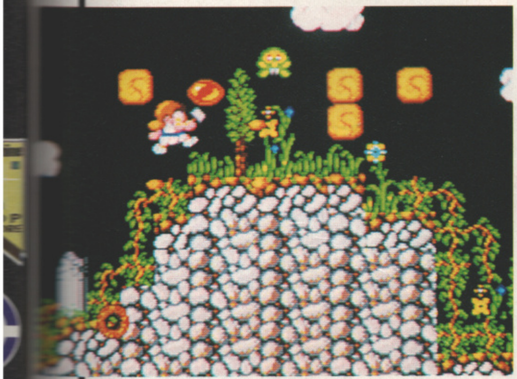
If she had a hammer, she'd hammer in the morning – but she doesn't, so Kati Hamza spends her morning playing with Gremlin's latest instead.

Axel and Lucy are in love. They've carved their initials into an old oak tree, they've spent their last few pennies on an eternity ring and they've even got a lime green sunshield in the car inscribed forever with their names. But one hot and sunny afternoon – WHAM! disaster strikes. A huge green dragon swoops down and whisks Axel's true love clean away.

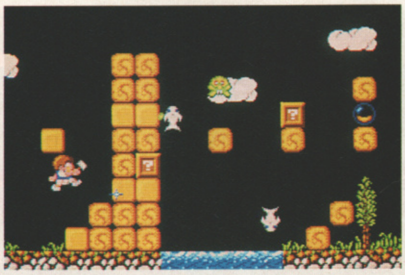
A lesser man might crumble under the weight of his grief. A coward might run back to his mother. Not Axel. He's determined to get Lucy back... even if it does mean negotiating eight hair-raising levels of arcade action infested with 13 different types of enemy and any amount of natural hazards, to make it to the final showdown in the castle. After all, no ordinary guy is equipped with a marvellous Magic Hammer...



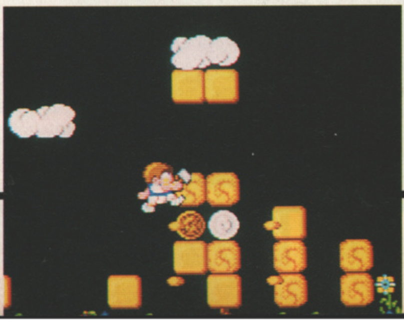
Power-ups put juice into your hammer. In the twinkling of an eye, your humble lump of hand-held iron is transformed into a mean machine capable of zapping enemies from a distance and dissolving whole rows of adjacent blocks at a single stroke. Pit it only has a limited effect.



There are plenty of enemies out to make a humble hammer-wielding hero miserable. A good thump normally does the trick on small-fry, but natural hazards and a few particularly macho types won't respond to violence at all. Avoid them.



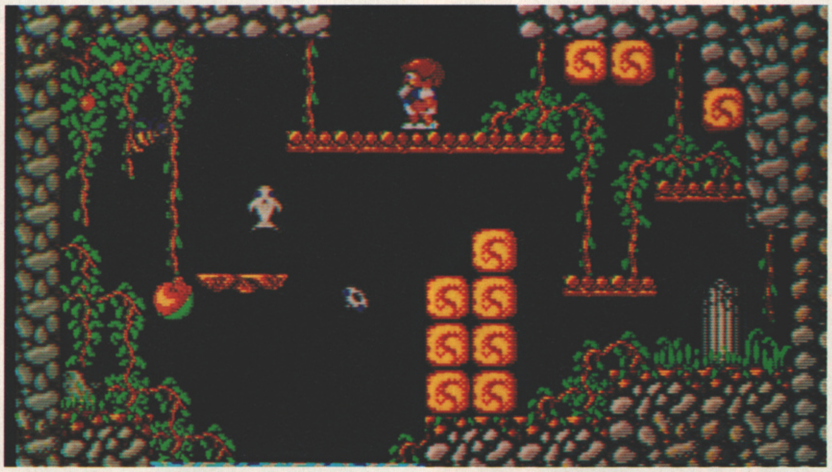
There's nothing handier than a helmet for head-butting blocks – especially when they'd take ages to get to on foot.

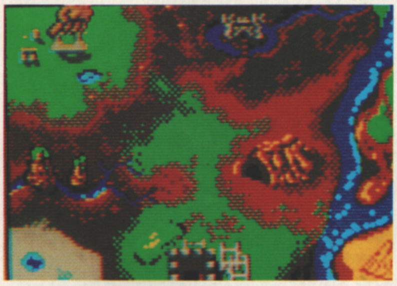


With a hop, skip and a jump, Axel passes through the treacherous terrain leading to the castle. The background blocks come in two varieties – hard boiled and soft centred – with the latter melting away at the mere touch of our hero's powerful tool. The bonuses they leave behind can be anything from food, point bonuses and power-ups to coins. 100 gold coins automatically buy one extra life.

Deep in the Egyptian underworld, you'd be forgiven for thinking the moving blocks and disembowelling traps bear something of a resemblance to their counterparts in Rick Dangerous. It's not surprising really, as graphics for both games were the responsibility of Terry Lloyd.

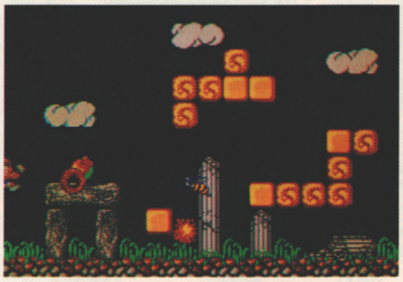
Every cloud has a silver lining, and just when you think things are getting really tough, there's always a bonus piece of fruit (for energy) or a fuse bomb lying around. Question marks hide extra-powerful goodies like time, a free life, keys or a helmet.





And this is what it's all about. If you and your hammer survive the end-of-level boss the key to the next world is your special reward.

Secret food and energy stores are hidden all over the place – but not necessarily in the most obvious locations. If in doubt, try ducking – a good grovel can work wonders.



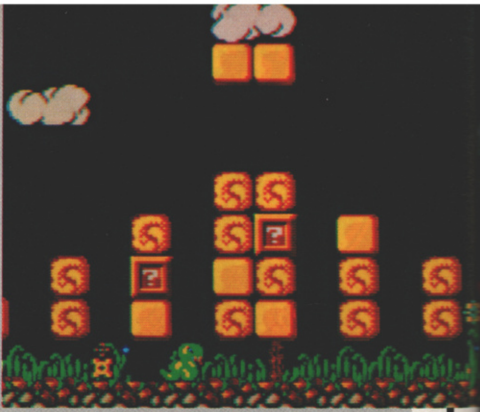
COR! IT'S AXEL

The programming duo at the heart of **Axel's Magic Hammer** comes from the up-and-coming Core Design stable. The graphic artist (and chief map designer) is Terry Lloyd, whose most recent work was on **Rick Dangerous** and **Dynamite Dux** – and he's also one of the few people in Britain to own a PC Engine, no less.

The actual coding spadework was performed by Andy Green, who worked on the C64 for a couple of years, co-writing the classic **Bounder**, before switching to 16-bit. His first project was converting He-Man for the ST whilst still learning how to use the machine!

When he's not tapping keys and thinking logically for a living, there's nothing Andy likes more than to sit down to a good game of **Hard Drivin'** at his local arcade in Derby. He also likes roller-skating and juggling (but not at the same time!): "when you're struggling away with a piece of code, it's very therapeutic just to pick up three balls and start throwing them around in the air."

Workwise, Andy prefers working on the Amiga, and his ambitions include writing "a dedicated Amiga game." In fact, he intends that to be his next project though he's keeping tight-lipped about the details.



ST Anyone who's ever frittered away their cash on Super Mario Brothers knows how addictive platform games like this can be. Axel's Magic Hammer is no exception; it's got devious landscapes, an impressive array of cutesy enemies and loads of extras to collect. What starts out as a fairly difficult jaunt gets extremely tough on the later levels, so anyone who's looking for a lasting challenge shouldn't have any complaints. The only real niggle is the control method. Jumping is on the awkward side, mainly because you can't control how much distance you want to cover or change direction in mid-flight. If you're used to the more flexible controls of, say, Rick Dangerous, you may find it a bit limited. The graphic style, on the other hand, is bold and colourful with lots of appropriately cute and cartoony touches. The soundtrack amounts to nothing more than a gratingly tinkly title tune and a few atmospheric digitised effects, but on the whole, Axel's Magic Hammer is slick and excellently designed. Striking.

PRICE	£19.99
RELEASE DATE	Out Now
GRAPHICS	73%
SOUND	65%
PLAYABILITY	82%
VALUE	73%

OVERALL 80%

A The big question... will this version have substantially different gameplay? Well, no, but it should have enhanced graphics and a much larger selection of digitised sound effects. And the price? Once again, £19.99

PC IBM-Compatibles will be raising the cudgels when they hear that there'll be no Axel wielding no Magic Hammer on their machines. Come on Gremlin – how about a fair deal for MS-DOSers?

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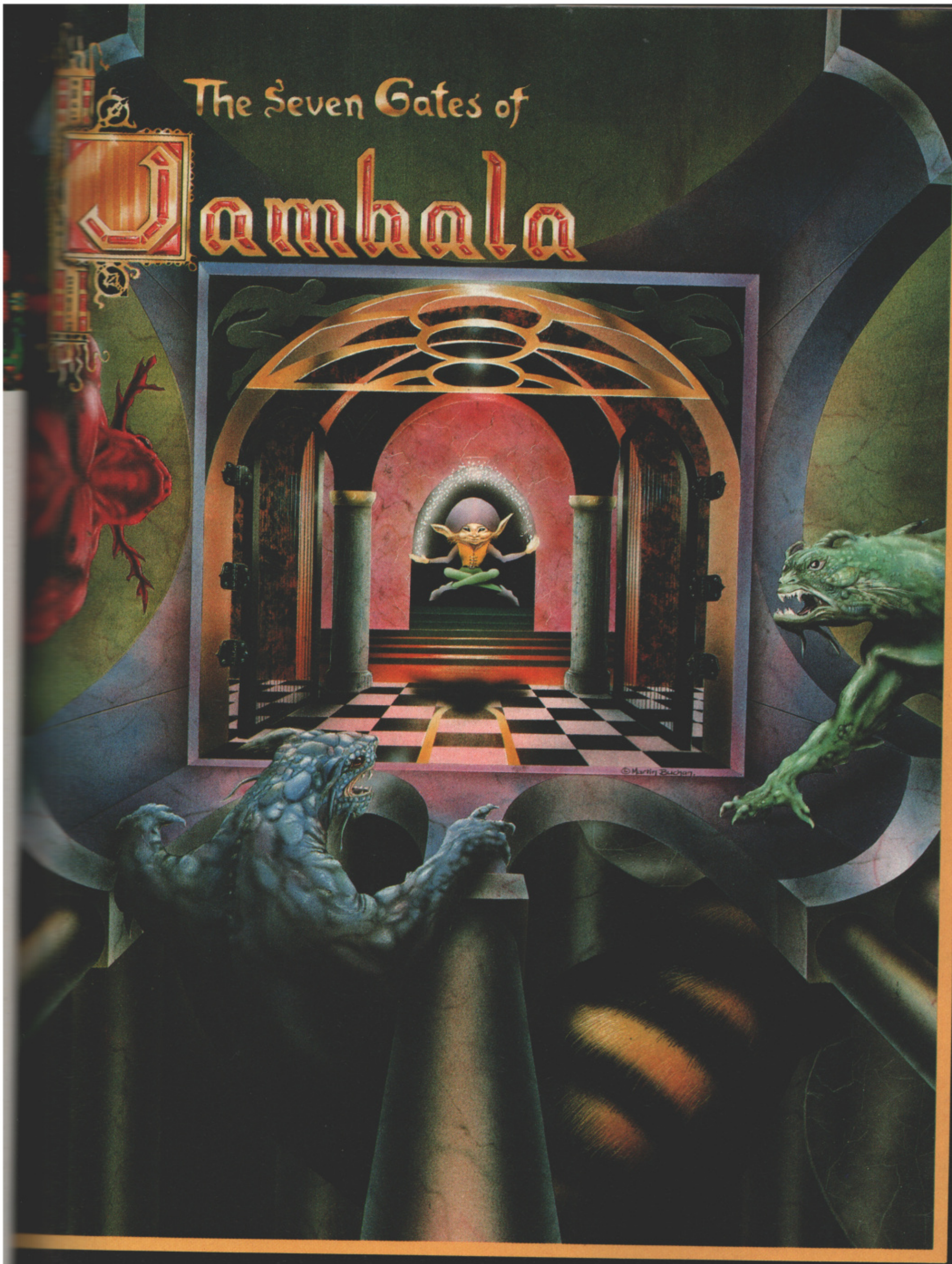
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YOU DOITY RAT

PICTURE the scene. A familiar darkened room lit only by shafts of light coming through partially opened blinds. A man behind a large oak desk stirs, his face emotionless and his lower lip dropped to an improbable angle. He speaks slowly to himself, pausing uncertainly on every syllable: "I'm uh gon-na have to uh make uh him an offer he ummmh can't un refuse."

Having delivered his soliloquy the man swivels in his chair and takes a long thoughtful draw on his Havana as he tries to remember his next line - it's on the tip of his tongue (actually it's written on the side of his cigar).

His left eyebrow raises a full 45 degrees (a handy little gesture he learnt from Roger Moore), he's got it. Here goes. "Tell Michael umm, this ain't uh anything personal, uhmmmm, this is business, uhhh." The man then walks over to the window and peers through the blinds, the light catches his face and reveals the features of everyone's favourite Italian-American. Sylvester Stallone...

Unlikely as it may seem, Sly was until quite recently the most likely contender to make the third instalment of Mario Puzo's **Godfather** saga.

Fortunately for the movie-going public the deal fell through leaving Francis Ford Coppola with the unenviable task of following parts **I** and **II** with a real show stopper.

The Godfather III has been on the cards for some years now, probably since the returns on **Part II** started rolling in back in 1974. Yet the climate hasn't been right. The original movie sparked off a mini re-emergence of the gangster genre in the early 70s. But films like **The Valachi Papers** with old granite-features Charles Bronson as the lead mobster and the absurd **The Don Is Dead** made sure that the revival was short-lived.

Since then several worthy gangster movies have been produced but none of them have made it at the box office. Coppola tried again with **The Cotton Club**, a sumptuous looking movie let down by an indifferent script and a dodgy lead from Richard Gere. Burt Reynolds and Clint Eastwood teamed up for **City Heat**, a spirited homage to the gangster classics of the 40s and 50s. Despite the big dollar billing the movie, as the saying goes, stiffed.

Other forays into gangster land include Brian De Palma's over-the-top remake of **Scarface**, with Al Pacino as the eponymous villain, snorting vast mountains of cocaine like a man determined to get himself into the Guiness Book Of Records.

Things improved with Sergio Leone's reconstruction of Prohibition era New York in the classic **Once Upon A Time In America.** Despite first-rate performances from Robert De Niro and James Wood, the film proved to be too long and, with its elaborate flashbacks, too unconventional for mass consumption. John Huston injected some black comedy into the genre with **Prizzi's Honour** as did Jonathan Demme more recently with **Married To The Mob.**

However, the real winner proved to be **The Untouchables.**

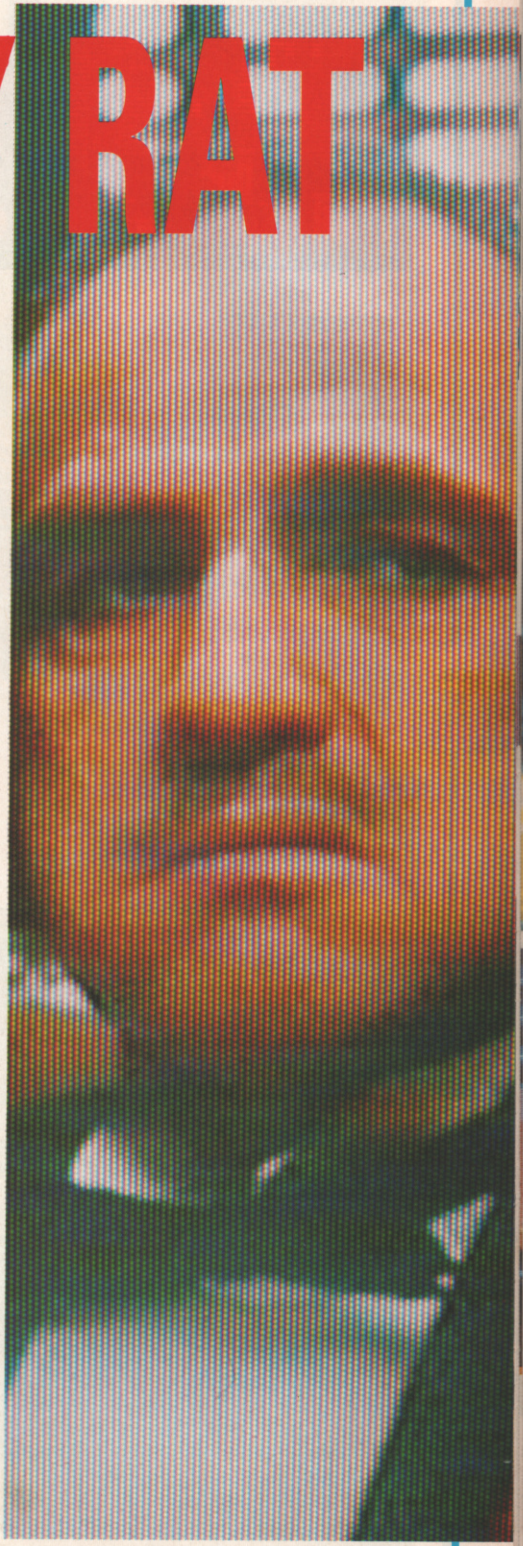
On paper it sounded like an unlikely success. The film was based on the real-life attempt by FBI agent Eliot Ness to bring Al Capone to justice. But, as everyone knows, Capone was never successfully prosecuted for his Mafia operations - instead he was put away for tax evasion. So the film couldn't have the bad guy going out in a blaze of bullets. Furthermore, Eliot Ness, the squeaky-clean G-man is hardly the most plausible of heroes for a hard-bitten late 80s audience.

Despite all this, Brian De Palma (a gifted yet disappointing director who hadn't scored a hit since the days of **Carrie** and **Dressed To Kill**) turned in one of the best mainstream movies in recent years. The period setting is brilliantly realised and the film boasts fine performances from the Armani-suited cast.

Best of all though are the set pieces. Namely the western-style horse raid on the bridge by Ness and the Mounties, Capone swinging a baseball bat at a meeting of his businees partners and, of course, the sequence at the railway station.

This particular segment, which featured Ness and his men setting a trap at Chicago's Grand Central Station, was largely borrowed from the influential Russian movie **The Battleship Potemkin** directed by Sergei Eisenstein in 1925. Even so the effect is stunning as panning shots, stop action and slow motion are meshed together to provide a stunning climax.

The film's success saw an instant revival on both sides of the Atlantic of the enormously popular (and badly dated!) 50s TV Show, also called **The Untouchables.** Word on the inevitable sequel is still very hush hush, but rumour has it that it's already reached script stage so it won't be that long before Ness and his men return to `do some good'.



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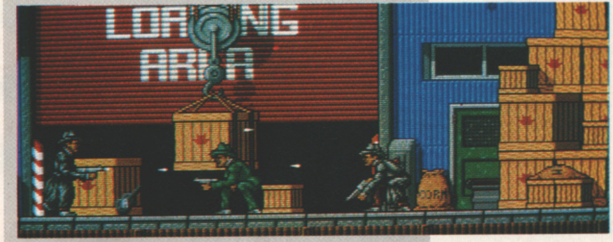


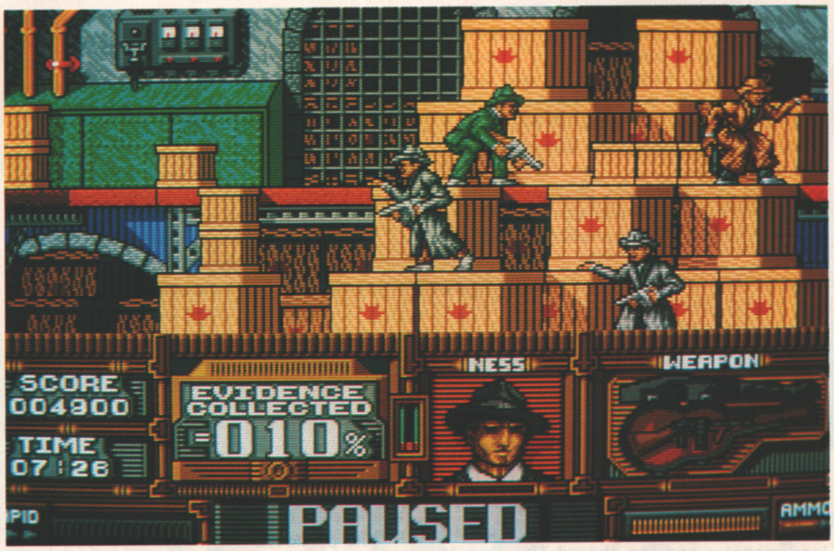
From a true story to a long-running television series to a block-busting movie... Eliot Ness and his elite gang of crimebusters are now on the 16-bit beat courtesy of Ocean and Special FX. Gary Whitta collects his badge.

Chicago 1930. Prohibition is in full swing and the black market for illegal liquor is larger than ever. Profiting most from this illicit enterprise is one Alfonsa Capone, controller of the entire underground booze business, and – hardly surprising – top of the Chicago Police Department's most wanted list. Unfortunately, with most of the police force either on Capone's payroll or too frightened to do anything, arresting him and (more importantly) securing a conviction is almost impossible.

Enter Eliot Ness, a Federal Treasury Officer assigned to do the job the cops can't and won't do. Together with a small hand-picked team comprising Jim Malone, an honest Chicago beat cop, Oscar Wallace, a Washington accountant on the Capone case and crack-shot rookie George Stone, Ness sets about the arduous task of putting Capone behind bars and stemming the flow of illegal alcohol for good.

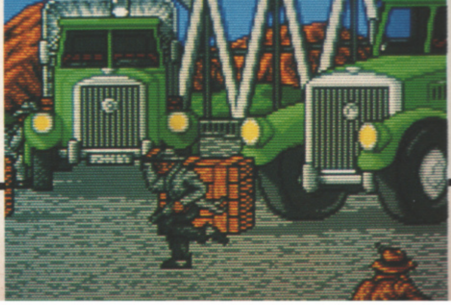
Eliot Ness begins his crime-busting crusade by launching a surprise bust on one of Capone's major liquor warehouses and impounding all the booze.

As luck would have it, 10 of Capone's accountants are at the scene, with valuable evidence in the form of ledger pages. Protected by an army of tommy-gunning bodyguards, the accountants do their best to avoid Ness by leaping up and down the packing crates (the scrolling warehouse is about twice the height of the screen), and only reveal their vital ledger pages when shot. With all the pages collected, Ness has enough evidence to proceed to the next section.

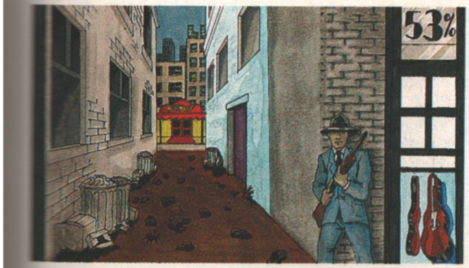


Acting on a tip-off from one of Malone's sources, the gang of four fly to the US/ Canadian border to intercept a huge liquor shipment as it crosses a bridge on a convoy of trucks. Taking the bootleggers by surprise, Ness leaps into action armed with a machine-gun.

The bridge is roughly four scrolling screens long, with swarms of Capone's gun-toting forces to shoot, Operation Wolf-style. The real objective though is to shatter 50 bottles of illegal booze, thus rendering the shipment worthless.

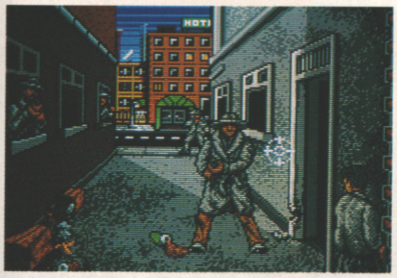


ichables

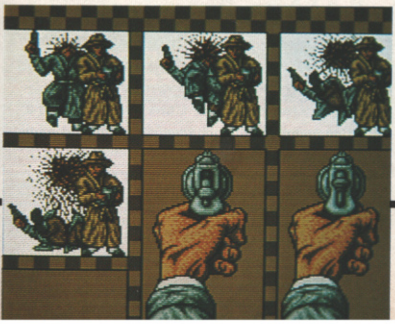


Extensive storyboards were drawn by Ocean's in-house artist Michael Macdonald, and later copied to Deluxe Paint by SFX's Andy Rixon.

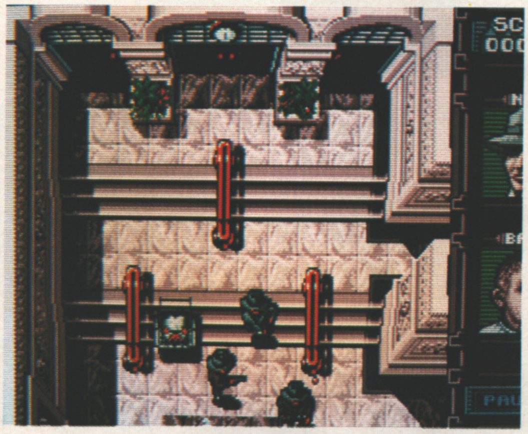
In the only part of the game that hasn't been directly translated from a specific movie scene, the crusading quartet attempts to make its way through eight alleys deep in Capone territory. Shooting the henchmen before the clock runs out isn't easy, especially as you've only got two shots between reloads. As the action hots up, the henchmen appear in cars at the end of the alley, throw dynamite and let rip with tommy guns. By regularly switching control between the four, the dormant three recuperate while the other fights it out.



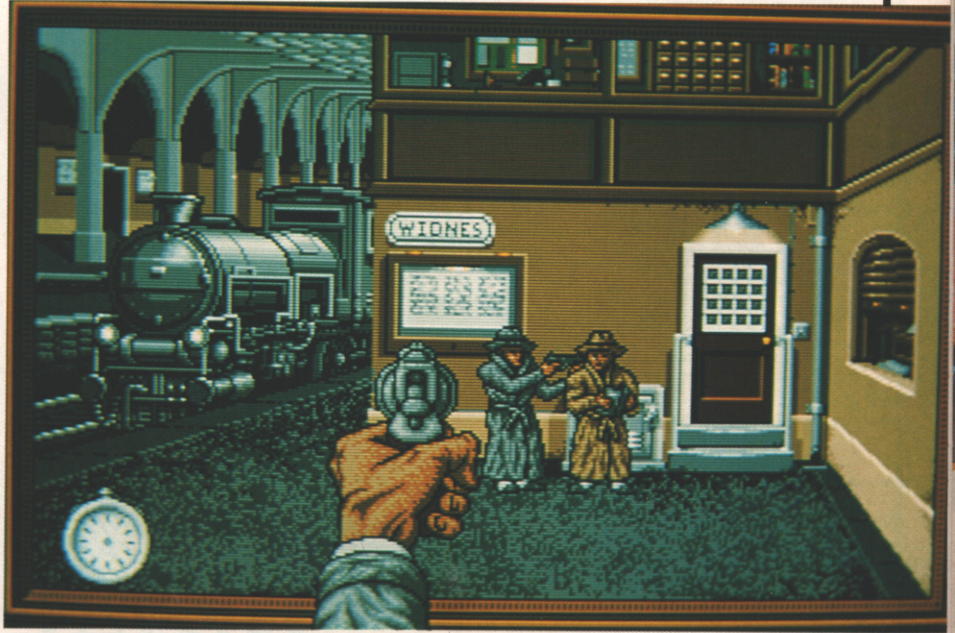
This section's animations were drawn up twice – the first set included gory graphic scenes of the accountant's head being blown open by a bullet, and of the gunman being thrown back, his head sprayed all over the wall behind him. These scenes have since been graphically toned down so as not to outrage any William Rees-Moggs out there.

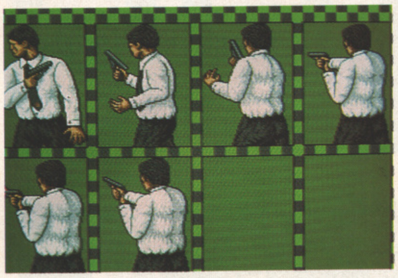


Desperately trying to find enough evidence to get Capone into court, Ness intercepts the gangster's book-keeper at Chicago Central Station. But when he finally appears (with an armed escort) Ness is busy helping a young mother get her pram to the top of the steps. When the gunfire starts, Ness is forced to let go of the pram – and it starts to tumble back down the steps at an alarming rate. The objective here is to protect the pram by guiding it down the steps and around obstacles – if it hits an object it overturns, killing the nipper. There's also a blazing firefight to be won along the way, as Capone's men turn out in force to protect the book-keeper.



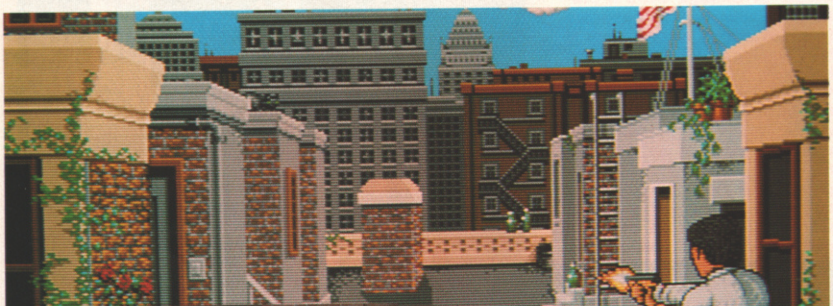
With the pram safely at the bottom of the stairway, and all but one of Capone's men put on ice, the remaining gunman panics, grabs the book-keeper and puts a gun to his head, threatening to kill him if he's not allowed to escape. Crackshot George Stone immediately takes aim, waiting for Ness' order to take him out... A dead book-keeper is no use in court, so his survival is paramount. Viewed through Stone's eyes, this penultimate section is one of the toughest of them all – the lack of any hi-tech targetting devices combined with the weight and inertia of the gun make aiming tricky at the best of times, and with only a few seconds before the book-keeper has his brains blown out there's no time to waste.





Success! Capone is in court, and with the book-keeper spilling the beans, Capone is getting his just desserts. But when his right-hand man Frank Nitti is spotted carrying a gun in the courtroom, all hell breaks loose as he makes for the roof – it's up to Ness to bring him down... dead or alive.

More shooting action here, but this time your ammunition is limited. Nitti's no big girl's blouse either: he's likely to pump you full of holes at any second, so it's best to stay in hiding for most of the time and wait for him to run across the screen before opening up on him. Every time Nitti is hit he's pushed back towards the ledge – the last shot sends him tumbling over to a messy demise.



Special by name... top row from left to right: Paul Finnegan, Keither Robinson, Colin Porch, Jed Adams, Colin Rushby, Karen Davies and Ivan Davies. Bottom Row from left to right: Robbie Tinman, Ian Moran and Jimmy Bagley.

WIN THE ORIGINAL UNTOUCHABLES STORYBOARDS!

PLUS 10 COPIES OF THE GAME

Courtesy of Ocean

How about this for exclusive? Ocean is offering one lucky reader the original **Untouchables** storyboards – as created by top artist Michael Macdonald and used by Special FX in the development of the game. There are seven full-colour boards in total, depicting each of the game's scenes. What's more, they've all been signed by the Special FX team! And as if this wasn't enough, you also get a copy of the game! Also, a further 10 copies of the game are on offer to the runners up.

To win this unrepeatable prize, all you have to do is correctly answer the questions below on a postcard or the back of a sealed envelope and send it to: **CAPONE CACKLES, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.** Entries must arrive no later than 23rd December 1989.

THE QUESTIONS

1. Who won a Best Supporting Actor Oscar for his role in **The Untouchables**?

....

2. What was Special FX's last movie adaptation?

....

3. Brian De Palma directed a more modern gangster movie before **The Untouchables**. What was it called?

The Editor's decision is final and no correspondence will be entered into. Employees of EMAP, Ocean, Special FX and Officers of the Treasury Department don't have a hope of winning, so you might as well throw down your weapons and come out with your hands in the air...

Due to celebrate its third birthday this March, Special FX started life primarily as an 8-bit development house – the two co-founders were Paul Finnegan (formerly Ocean's Sales Manager) and ex-Ocean programmer John Smith who programmed many of its best-known Spectrum games, including **Green Beret, Mikie, Hypersports** and **Cobra**. The company's first game was the shoot 'em up **Hysteria** for Software Projects, followed by two more blasters, **Firefly** and **Gutz** for Ocean. Its first 16-bit project was unfortunately one that has yet to be released – an innovative 3D shoot 'em up called **Vertigo**, which was in development for three months before it had to be shelved to make way for **Batman: The Caped Crusader**. Nevertheless there's a chance that the boys will pick up the project at a later date and finish it off. More recently, SFX has been responsible for pixellating Arnie Schwarzenegger in the adaptations of **Red Heat**, and work is soon to begin on a new project – the team's first original 16-bit design is a multi-directional shoot 'em up going by the name of **Metallic Crab**. Details beyond that are a little vague, but don't expect to see anything until next year.

A

Special FX has produced one of the tightest film tie-ins to date. The shoot 'em up flavour of the six sections is varied enough, with pressing time limits and 'intelligent' characters contributing to an entertaining challenge. It feels good, too, partly because the gameplay's hard but fair, but mainly because of the excellent visual atmosphere generated. The only quibble here is that the pixellated Untouchables don't look much like their big-screen counterparts – but in fairness that's only because of a contractual obligation that stated that the graphics couldn't look too much like Kevin Costner and Sean Connery's copyrighted mugs! Sound-wise, the going's good, with adequate spot effects (including an agonising scream whenever one of Capone's men snuffs it), although the music isn't as well suited as it might have been. Chatanooga Choo-Choo and the Charleston are all very 'Roaring 20s', but they don't do much for the atmosphere. The movie's soundtrack was very sombre and downbeat, which helped generate a real feeling of tension – perhaps something similar would have been more appropriate here. Still, this is a competent and a highly entertaining package which, continuing the tradition set by Batman, looks likely to improve the reputation of future film tie-ins.

PRICE	£24.99
RELEASE DATE	Out Now
GRAPHICS	89%
SOUND	80%
PLAYABILITY	89%
VALUE	81%

OVERALL 86%

ST

There's no discernible difference between Atari and Commodore Untouchables – the gameplay area is slightly smaller, but otherwise it's business as usual.

PC

Eliot Ness and his men should be strutting their stuff on your IBM or compatible in the new year courtesy of Astros, the team that converted RoboCop to the PC. CGA, EGA and Tany are all supported, and the price has been set at £24.99.

Screen shots represent Amiga versions; others may vary.
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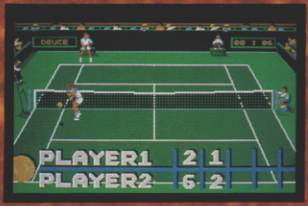
OKAY TENNIS ACE

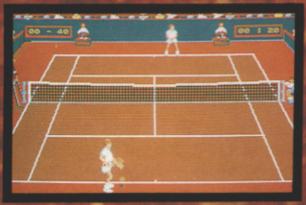
NOW'S YOUR CHANCE TO COMPETE WITH THE BEST.

Pro Tennis Tour - The Ultimate Tennis Simulation ranks you 64th amongst the best tennis players in the world. Set your sights on such championships as the Australian Open, Roland Garros, Wimbledon, and the US Open. Step into center court, tighten your grip and prepare to serve up your best shot - Pro Tennis Tour is about to begin.

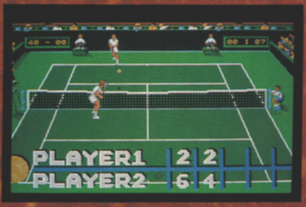
- ■ IBM
- ■ AMIGA
- ■ ATARI ST
- ■ C 64 TO COME SOON

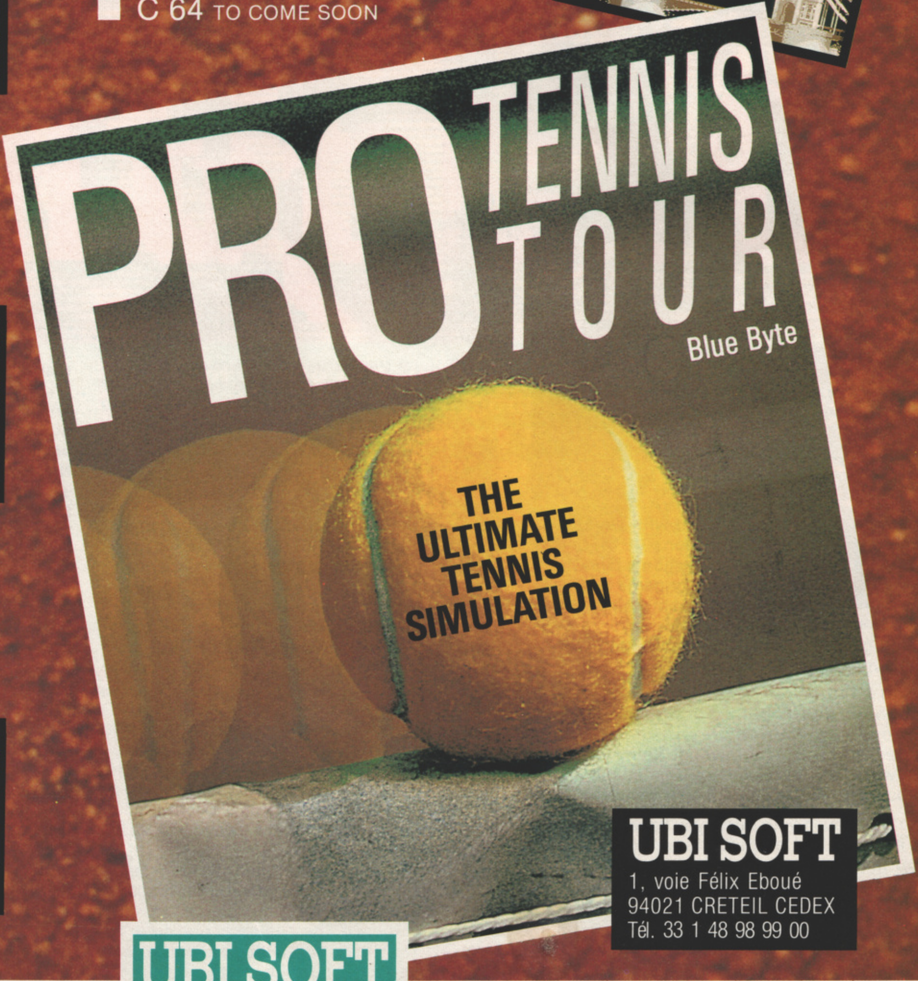


Warm up on one of six practice programs containing three levels of increasing difficulty. **Put away shots** like a Pro ! **Master** back-hand volleys, passing shots, and other winning tennis strokes.



Rush the net with confidence, knowing you can strategically place your next return. **Feel the excitement** build as you challenge your next opponent and **make your way to the top !**





UBI SOFT
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94021 CRETEIL CEDEX
Tél. 33 1 48 98 99 00

Screen shots represent Amiga versions; others may vary.
Amiga is a registered trademark of Commodore/Amiga, Inc.

UBI SOFT
Entertainment Software

Dragon's B

Take a Fantasy Role Playing scenario, and give it to three guys with their roots in Bullfrog and Deadline Magazine. Palace Software did - and it got an innovative and quite spectacular action adventure as a result. Phil South reports.

Not to be confused with Domark's coin-op conversions of Tengen's **Dragon Spirit**, **Dragon's Breath** is a complex strategy game with the accessibility of something more arcade-orientated. It's a three-player game, which gives the player the choice of playing either man, woman or demon.

You have to feed and train your battle dragons, and bribe or conquer villages surrounding your castle in order to gain control of areas of the world. Somewhere in the world are the pieces of a great Talisman, through which you may acheive immortality.

To help you in your quest you have the secret of alchemy and a special laboratory to help you mix the materials for many different mystically active compounds to condition your dragons or attack villages.

The three fellows responsible for **Dragon's Breath** are Andrew Bailey (programmer), David Hanlon (music and sounds), and Simon Hunter (artist). "Dave and I are from the same school," explains Andy. "That's where we met. I moved up to Guildford to start my degree, where I met the guys who were to become Bullfrog. Dave came up to help with a PC Show or something and ended up getting a job with them as well. And that's when Dave and I started work together on Amiga sounds."

Sounds like those which tickled the eardrums in games such as **Populous** - that's Dave's moody score you can hear in the background. "Our first thing was a drum machine called **ADrum**. Then about two years ago I had the idea for **Dragon's Breath**, and started on it almost straight away. Just as a sort of text thing, really."

So **Dragon's Breath** began life as a text adventure. But how did it take on its graphic shape? Cinemaware had something to do with this - **Defender Of The Crown** in particular. It showed that you could have a complex simulation/strategy, but with pretty graphics to make it more interesting and atmospheric.

"I did the original mock-ups myself," explains Andy. "Then we were in a position where we needed an artist. So I went to my local computer shop in Guildford... and bought one. No - I knew that they'd know of one. And, what was it Simon? Three weeks on an Atari ST was your total experience?" Simon nods. "Yes that was about it. I'm a comic-book artist at heart. That's what I want to do. Computer art comes as a secondary way of making money, really." But it was his comic-book art which inspired Dave and Andy to take him on, as his computer portfolio was non-existent. "When we visited Simon's house, he had tons

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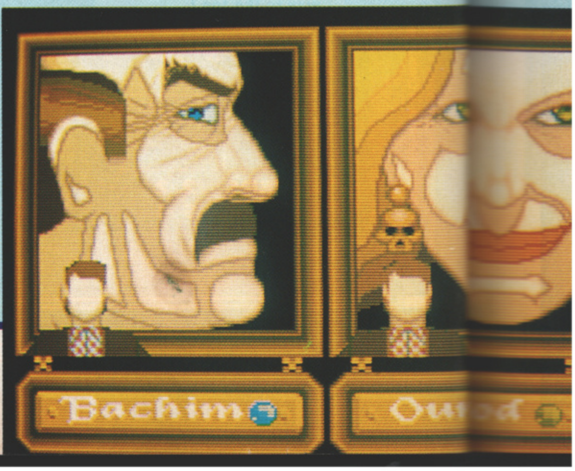
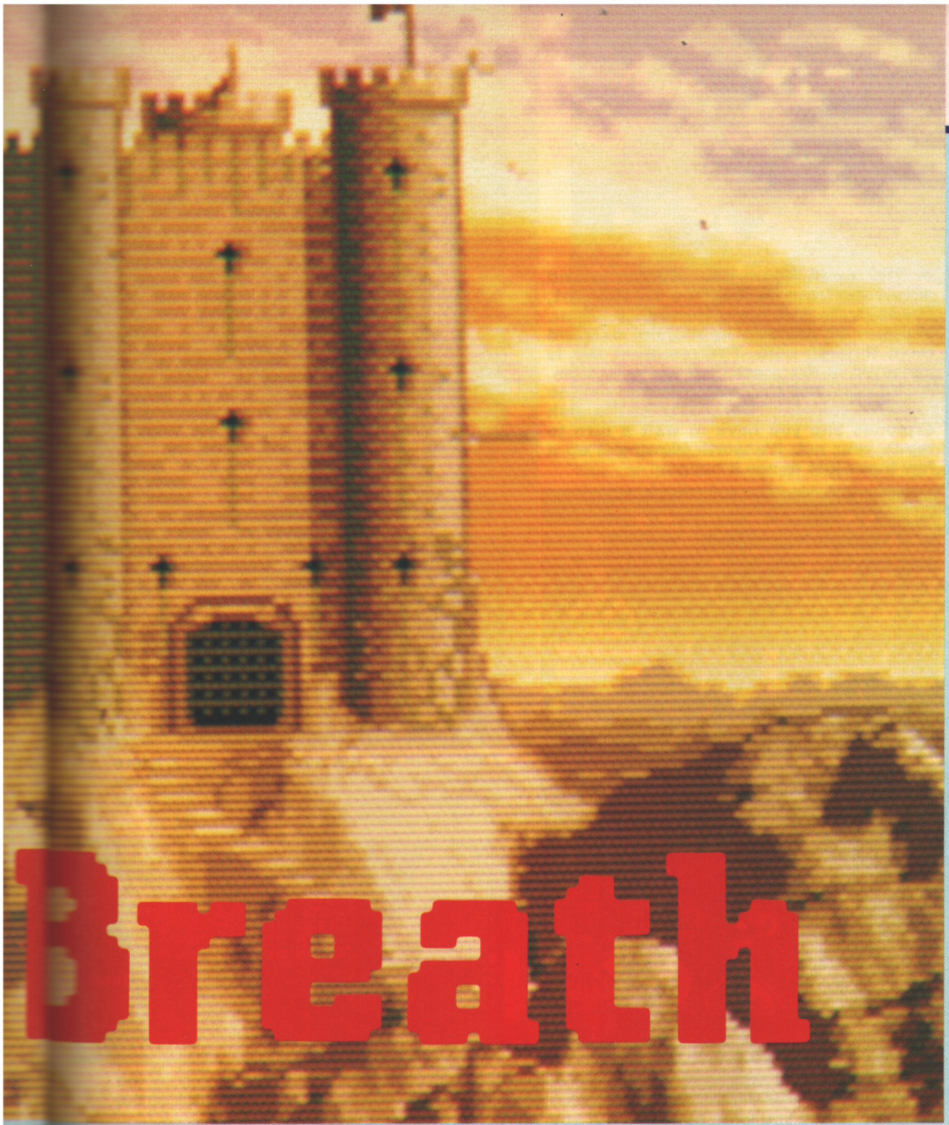


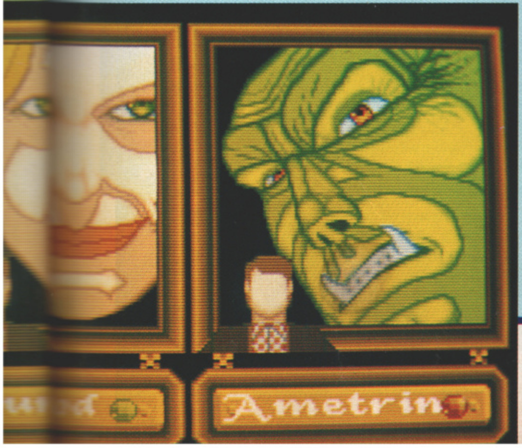


Breath

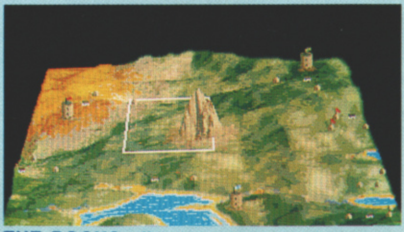
of these sketches lying about which really impressed us," says Andy.

Apart from the transition from text to graphic adventure, **Dragon's Breath** has changed quite considerably over the last two years. Ideas evolve from ways of doing things and ways of doing things evolve from ideas. And new things emerged from Andy's on-going lifetime hack attack.

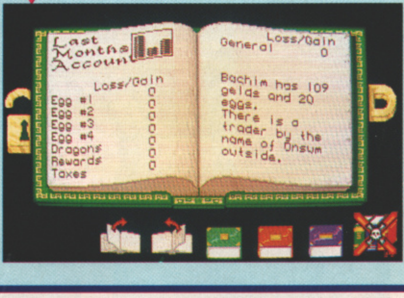
HERE'S the choice of three characters: a he, a she, and an it. Clicking on the little men in front of them turns them into computers, which means that that particular character will be computer-controlled.



HAVING chosen a character you must then beef up your dragons and head for the plains. This attractive overhead map coarsely selects an area for you to attack.



THE BOOKS allow you to keep track of battles won, your accounts and spells you know.



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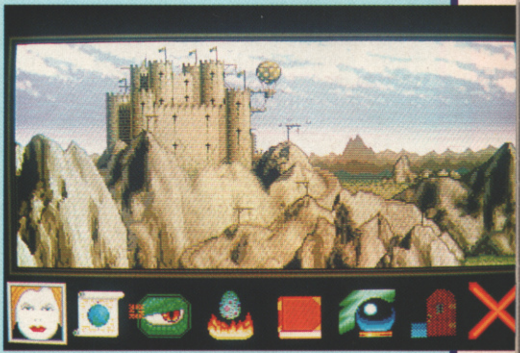
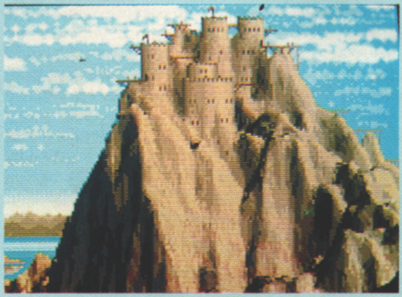
Last
Months
Account
         Loss/Gain
                 0
Egg #1           0
Egg #2           0
Egg #3           0
Egg #4           0
Dragons          0
Rewards          0
Taxes

          Loss/Gain
General           0

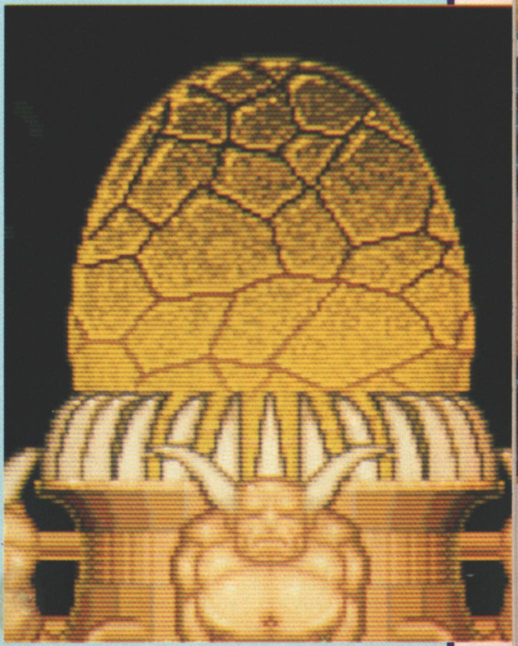
Bachim has 109
gelds and 20
eggs.
There is a
trader by the
name of Onsum
outside.
```



THE THREE castles. When you are adjusting your dragons or casting spells, you see your castle. This was originally going to be pictures of the character sitting on his throne, but the castles looked better.



NURTURE your dragon eggs to hatching in the Egg Room. Spells are cast on the seedling egg using your alchemy set in the Spell Room.



"Andy's programming made most things possible. He gets up in the morning, turns on the computer, he's there all day until two o'clock in the morning and then it goes off and he sleeps. Whilst dreaming about computer games. He also has this habit of saying, `no, that can't be done', then coming down half an hour later and not only having done what he said couldn't be done but also twice as much again."

WORKING WITH PALACE

Having done **ADrum**, and got all that out of the way, Dave and Andy approached all manner of companies to take **Dragon's Breath**, but they say Palace put the most into it, in terms of ideas for improvement. "All the pictures except a few are second attempts," says Andy. "Originally the game was a one player affair, but after meetings with Palace we changed it to a three player game. When I came to the first meeting here I didn't expect anything like the amount of research everybody had done."

Dave added: "They'd say `yes, that's good, but what about this?' and we'd like it go away and develop it. They didn't so much tell us what to do, so much as suggest things that might be nice. In fact, in most cases they'd be very surprised when we came back and we'd actually done it."

SAUCY SOUNDS

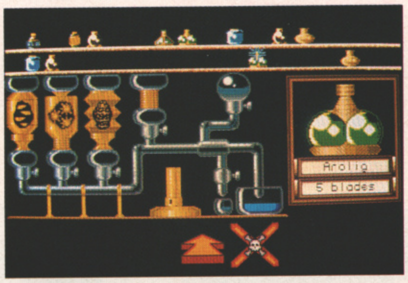
The sound effects were all done by Dave, using his home set-up of A500, sampler and MIDI box, a Yamaha DX7, Roland JX3P and SH101, plus: "a Korg Vocoder, my mouth and other household items and CDs." So how do you go about designing sound for a game like this?

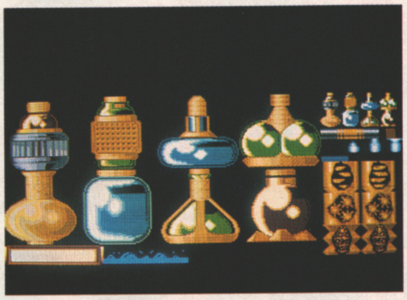
"The first constraint is memory - how much can I use. As much as possible is what I ask for, and (with forefinger and thumb an inch apart) this is what I get... The style of the game obviously sets the style of the music, and you do the samples - and only then try a few things and see. If you have experience with the sampler you know what to go for, obviously. The tunes are in my head all the time anyway, so... there it is."

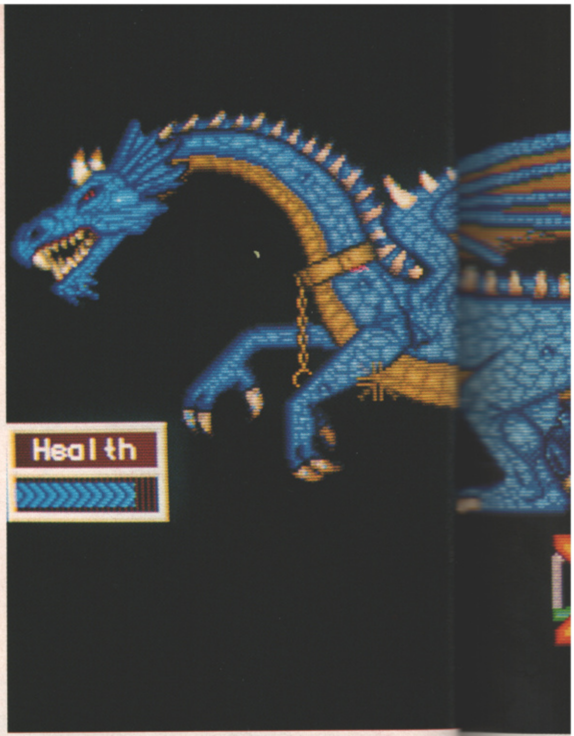
VIBRANT VISUALS

Dragon's Breath's graphics are quite stunning, with views of castles on rocky landscapes to take your breath away. How does Simon come up with them? "I attempted to sketch first and then draw onto the screen, but I found you spend two hours on the sketch, and put it on the computer only to find it doesn't look anything like the original. So I had to sketch on the computer, using rubber

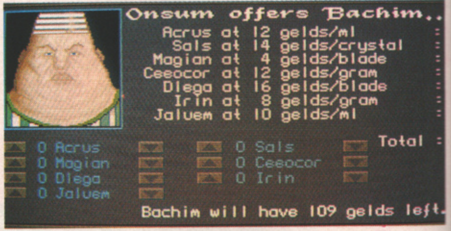
IN THE Spell Room you add herbs and minerals from to bottles to the set, choosing to put them through a slicer, chopper or grinder, heat them or send them through cold. The resultant mix is collected in the glass dish at the bottom. If you combine the wrong things (or too much of the right things), then the dish explodes and you have to wait a turn to repair your set. It's worth blowing it up a few times just to see it happen!







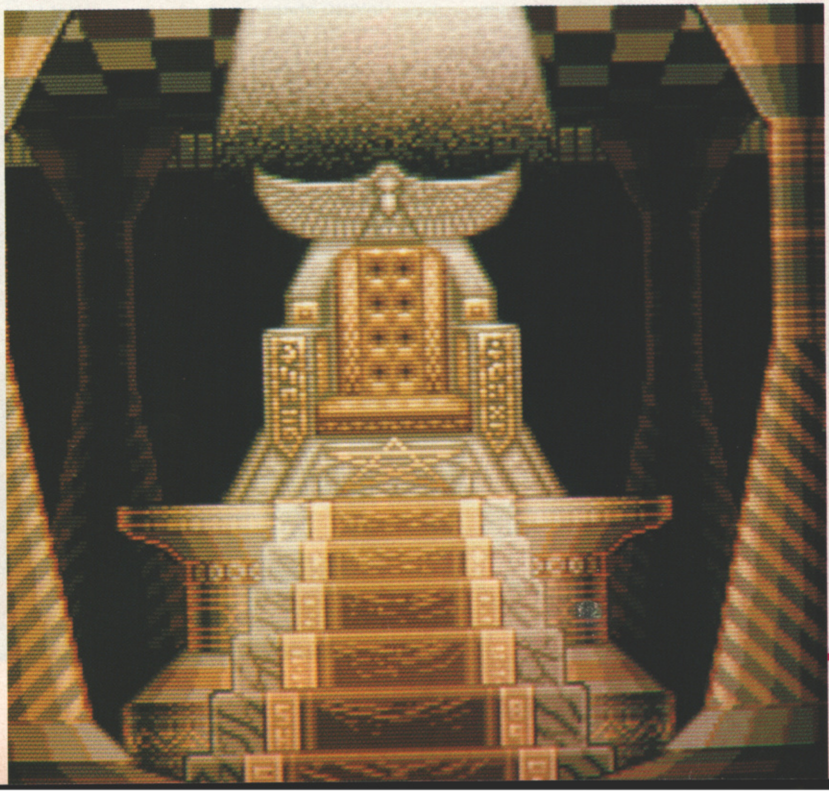
THROUGHOUT the game there are traders calling at your castle. They bring things for your dragon and materials for your alchemy experiments.

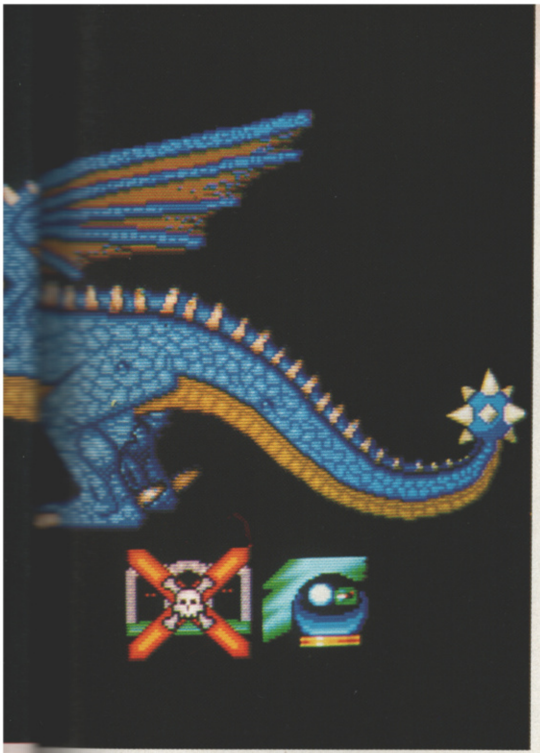


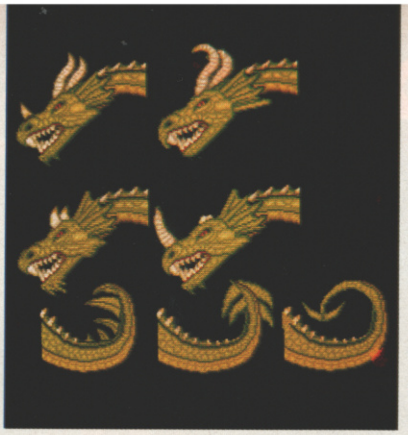
```
Onsum offers Bachim..
   Acrus at 12 gelds/ml          :
    Sals at 14 gelds/crystal     :
  Magian at  4 gelds/blade       :
 Ceeocor at 12 gelds/gram        :
   Dlega at 16 gelds/blade       :
    Irin at  8 gelds/gram        :
  Jaluem at 10 gelds/ml          :

                                  Total :
 0 Acrus          0 Sals
 0 Magian         0 Ceeocor
 0 Dlega          0 Irin
 0 Jaluem
          Bachim will have 109 gelds left.
```

THE TALISMAN is what you are looking for, as finding all the bits of it and going to the throne room at the end of the game gives you immortality. We won't spoil the end of the game by telling you what happens, but you will be surprised - promise.

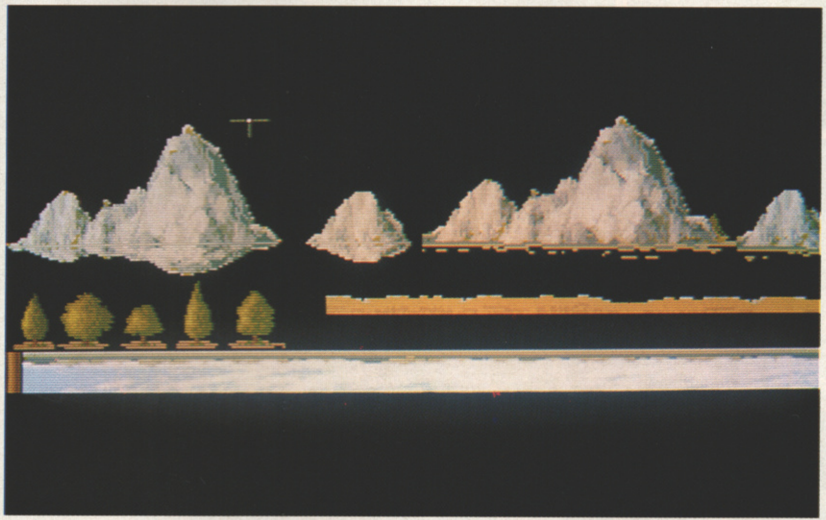






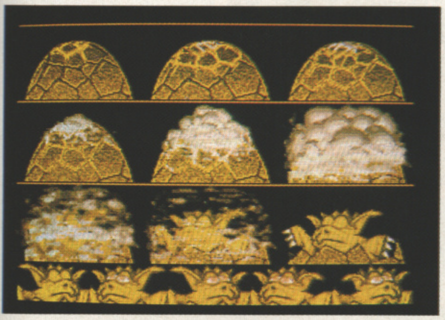
YOUR DRAGONS are found in their stalls. You can use alchemy on them to improve their attributes. To see a dragon's attributes, simply move the mouse to the part of the body, like stomach for General Health, and eyes for Eyesight.

THE DRAGONS were originally drawn as four separate designs with different heads, legs and tails. But they were soon chopped up so the same body was used but the body parts change. The palette for the dragons has been carefully mixed, so replacing one spread of eight colours alters the colour of the scales. Therefore, you end up with 256 different dragons!

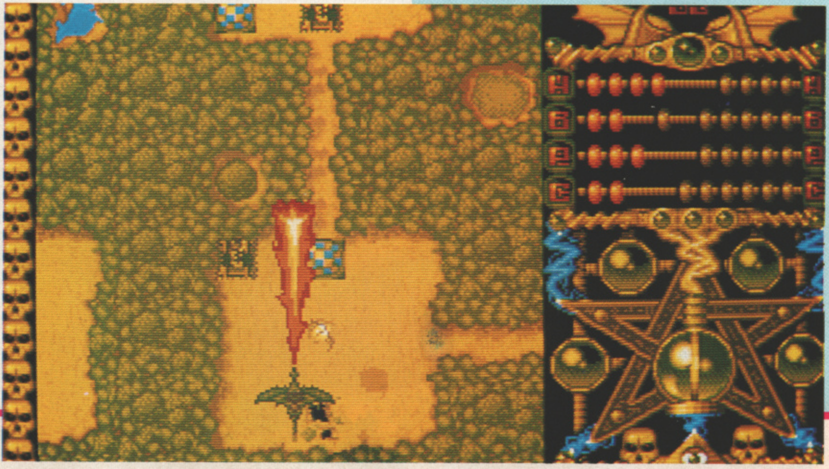


TO ENSURE that the different locations look different, the scenery is built from backgrounds and sprites.

BY WAY of light relief, to train your dragons you send them on a raid under full operator control. This boosts your dragon's experience and resilience. Oh yes, and it's also a lot of fun.



HERE'S the animation frames as your dragon emerges from its egg, and blinks in the light for the first time. Simon's roots in comic art show through in frames like this, as well as his luxurious backgrounds.



DAVE HANLON (Sound), ANDREW BAILEY (Programmer), SIMON HUNTER (Graphics)

band on **DPaint**. I want to make the actual drawing perfect and THEN shade it."

It seems the problem was that he spent too much of his creative energy getting the paper drawing right, so when it came to the screen, nothing was left.

"I did use a fractal generator to make the rocks around the castle before touching them up. I found it was really boring drawing rocks, so that solved the problem." And very nice they look too. So those were his only tools. **DPaint**, fractal generator... and a book on Canada?

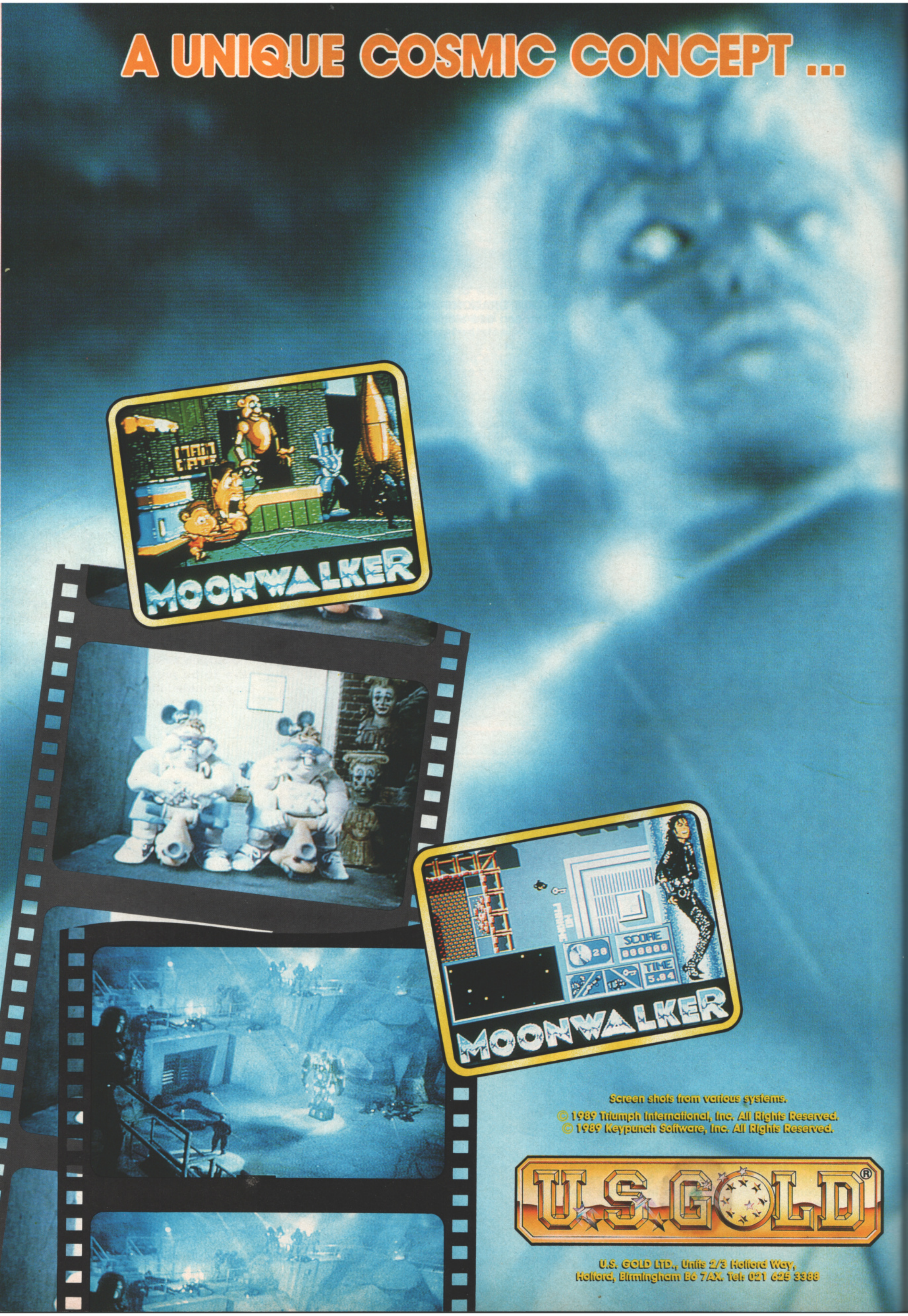
"I had the book on Canada for the skies. I did one of the skies entirely by hand and it took ages. Then I used some of the effects that **DPaint** has to offer, such as blend and shade, and it worked fine."

Fortunately for Simon, the ST graphics won't have to be redrawn from the Amiga - a program called **PicSwitch** will be responsible for the conversion.

THE FUTURE

Sadly, the team is shortly to be broken up. Andy has landed a job in Australia programming for Nintendo for two years. So sun, sea, sand, surf and hex is the order of the day. Simon on the other hand is currently working for Bullfrog with the intent of moving further into the comics business, while Dave will continue to be a freelance sound person for Bullfrog and others. But they did meet, and they did make a game together. So although they aren't a team anymore, **Dragon's Breath** is complete and that's all that matters.

A UNIQUE COSMIC CONCEPT ...


MOONWALKER
MOONWALKER
SCORE
TIME

Screen shots from various systems.
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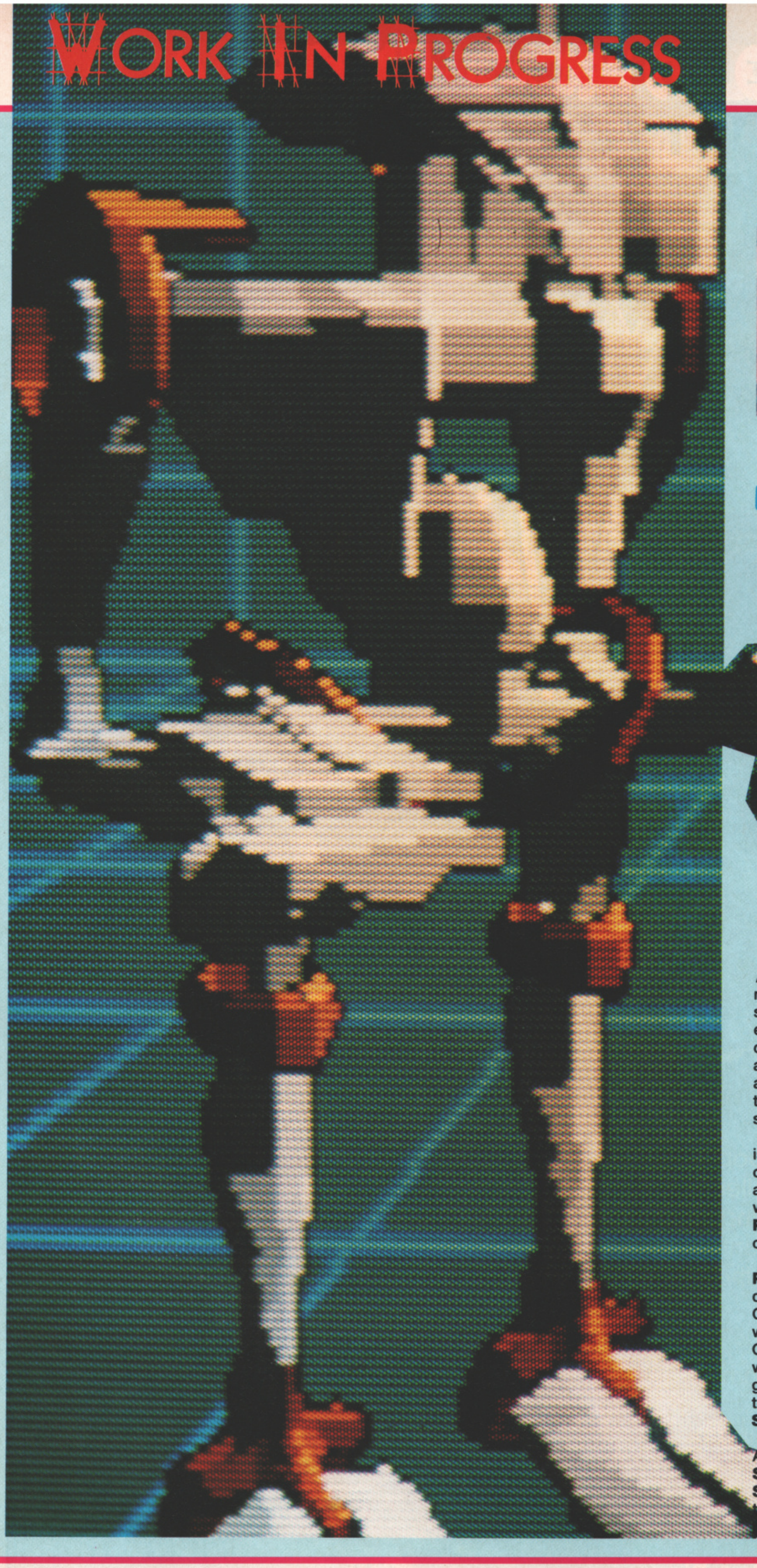


Parad

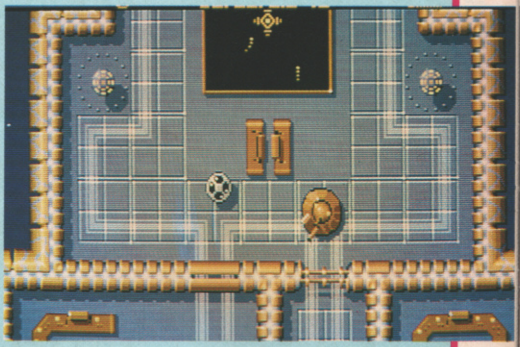
A HIGH-TECH toilet," Andrew reminisces when you ask him where the name **Paradroid** came from. "That's what **Technobots** always reminds me of... We were messing around with some names and somehow we came up with **Technobots**. I even had it on the title screen for a while," he continues. "But then **Paradroid** came along and saved the day. It's a play on PARAnoid anDROID - everyone's out to get you." And the **90**? "It's coming along quite nicely. It should be out next year."

Andrew's clear about his direction: "The idea isn't simply to produce a 16-bit version of the original, but to convert the feel of the original and make it more appropriate for 16-bit. I want to appeal to anyone who enjoyed **Paradroid** the first time around but is now currently enjoying what 16-bit has to offer."

But for a more complete picture of **Paradroid 90**'s origins, we have to go back deep into Andrew's past. Before Gribbly Grobbly and Dragon 32s, to the days of working at Marconi on an IBM Mainframe CMS (Conversional Monitor System), for which, incredibly, Andrew wrote five original games - all in COBOL, and all presented in text, before producing a real-time version of **Space Invaders**.

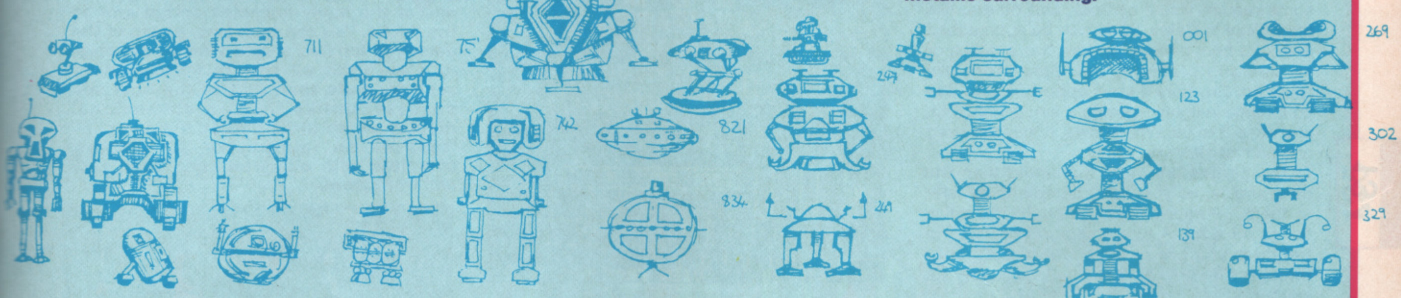
Now here's something for the history books. Andrew Braybrook's first game ever was **Space Chase**, written in 1979. "There was a **Star Trek** game on the system, but I wanted to build a more interactive version. There was no trading or anything like that - you just

Andrew Braybrook: bass player, Graftgold coder, Best Programmer Ever (see pages 160 and 161) and all-round nice guy. He's currently beavering away on his first `original' 16-bit game - a conversion of Paradroid **for Hewson. But success hasn't gone to his head, and he consented to give Gary Penn the time of day.**



This is how Paradroid 90 **looks on the ST at present. The Influence Device is to the left of the console in the centre of the picture. Shadows are used to good effect to further enhance the solidity of the metallic surrounding.**

droid '90



A selection of Graftgold graphic artist John Cumming's sketches for Paradroid 90 **droids, including the original 8-bit boys plus some ideas for new creations.**

jumped around from galaxy to galaxy, shooting alien ships."

A year later came **Dalek Hunt**: "an early forerunner of **Paradroid**, I suppose," he confirms. Spread over two lift-connected maze-like levels, the objective was to destroy Davros (the Daleks' leader), avoiding or destroying the dozen or so Daleks dotted around ("I'm a bit of Doctor Who fan," he admits). The Daleks can't turn around, so you can sneak up behind them and shoot them. You eventually make it to the lift and the second level. But the moment you shoot Davros, all the lights go out (sound slightly familiar, **Paradroid** pickers?) and the Daleks become invisible, their position only discernable when they fire. With Davros out of the running, you make your way back to the lift to the top level again... only this time there are more Daleks and a deadly Black Dalek - get it and get out in as few moves as possible.

"With **Rubble** (1980) I tried to take the idea a bit further..." The Daleks were replaced by Mechanoids (which appeared in early Bill Hartnell Dr Who stories), and this time you input five moves in advance, which meant that: "You had to guess where the Mechanoids would move, but blocks appeared on the screen and changed the their direction. You could shoot the blocks, but you couldn't guarantee they would disappear, and you'd die if you moved onto them. The objective was to kill all the Mechanoids before you got blocked in."

1981 saw a slight digression with the appearance of **Navigate**, a simplistic blend of trading and fighting action. It wasn't until a year later, when all the machines in Andrew's office were linked via a network system, that he created **Survive** (spot the ideas that made it to **Paradroid**).

The action took place in a 10-level dungeon, with lifts between levels. The tension was further increased by the presence of two computer-controlled assassins, which moved in a predictable enough pattern... until they saw you. The only time you could see an assassin - or the other players for that matter - was when they were in your line of sight. A message informed you of another player's presence on your level, but of course you couldn't tell if it was alone. Players could ram each other (at the expense of energy) or shoot, by firstly by drawing a string of plus signs on the map and then pressing RETURN to 'light the fuse'.

"I thought it would be nice to play a game with up to four people. A referee program was set up on a remote machine and it knew the position of all the players. Each player's moves were sent to the referee, then sent back to the other players."

The **Paradroid** most Commodore 64 owners have come to know and love came after the cute platform pranks of **Gribbly's Day Out** and two conversions of Steve Turner shoot 'em ups - one for the now defunct Dragon 32 and the other the 64.

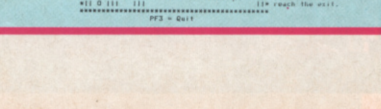
Paradroid's scenario concerns a fleet of Battle Droid-bearing freighters on their way to the Final Frontier. Something mysterious hits the fleet and activates most of the droids, who consequently kill the human crew. With contact lost, the space freighter company beams across an Influence Device - a droid capable of interfacing and ultimately controlling hosts.

The ID is pretty weak really, mostly unprotected and armed only with a low-powered laser. Understandably, your priority is to take over a stronger droid.

Each freighter is split into decks, linked by lifts - although not all floors are directly accessable as some decks are split into more than one area. The idea is to make each freighter safe, by either disposing of everything on it or actually destroying the ship outright. You can then beam out to next.

Andrew's been working on **Paradroid 90** on and off for three months, and he's not

Gripping text-based action in one of three of Paradroid's forerunners: Dalek Hunt.



```
DALEK HUNT
Self 'X'                                   Black Dalek
Direction                                  Direction
   1                                          1
 4 0 2                                      4 0 2
   3                                          3
Dalek 'O'                                  You have entered
Exit  'E'                                  the Dalek city to
Lift  'L'                                  kill Davros on a
Energy 100 %                               lower level. On
                                           your return you
  1 2                                      must destroy the
Course 0 0                                 Black Dalek. It
                                           takes one move to
Fire(Y|N) N ?                              change direction.
                                           You may fire at
                                           any time, only in
                                           the shown course.
                                           You must then
                                           reach the exit.
PF3 = Quit
```

scheduled to finish until April '90. He's writing for the ST first using Dominic Robinson's OOPS development system. "I'm hoping to make some improvements on the Amiga, like scrolling in all directions [it scrolls vertically on the ST, with the possibility of a film-like fade from one `strip' to another] and hardware sprites for the score and energy displays."

Taking control of a droid isn't simply a matter of bumping into it. Having collided with your target, you enter a sub-game. A representation of the droid's circuitry is displayed, and the idea is to gain control of more data lines than the computer-controlled droid.

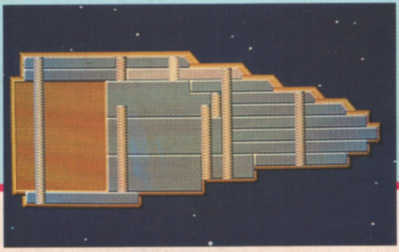
Apart from the Battle Droids there are many other types on board, like Security and Maintenance, and each has identifiable characteristics, such as speed and level of aggression. Some patrol set routes, some stand guard, some are dormant and activated by high activity in their vicinty, while others are rogue. Some detect your presence by radar, some require visual contact, and others, like the Daleks in **Dalek Hunt**, can be approached and shot from behind. Andrew has a dozen or so designs planned, but even more are required. So, here's your opportunity to see your name in lights - design a functional droid, and send it to us. Who knows, it may get used and named after you if it is!

"The pirates are more humanoid than the other droids, so you won't be able to transfer to them." Pirates? "Yes, I thought it'd spice things up a bit. A pirate ship docks with the freighter you are on, and the pirates pour through the airlock. Some will probably be teleported in."

Coming up with new, innovative firepower is only half the battle. Implementing it is another matter entirely: "The problem with rotating robots is that you can fire in almost any direction, which means that the bullets have to be circular or you have to produce frames of animation for each direction. Mind you, you do get some interesting combinations with some droids only capable of firing in eight directions."

"I want to have 10 radically different weapons, each with different strengths and reload times. There's a toothpaste laser [similar to the effect seen in **Defender**] - in fact it could also bounce around off surfaces. Mmmmm... yes, and Dalek gas, a few more standard plasma bolts, and some proximity mines - you can leave a trail of them and after a short while they explode." Not forgetting every ardent **Paradroid** player's favourite, the disruptor, which may end up behaving like the smart bomb in Andrew's space exploration epic **Morpheus**. "Oh, I'm hoping to have some rapid-fire machine guns, too."

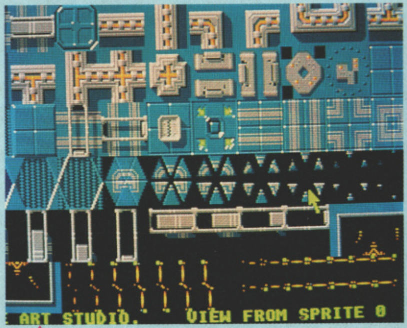
A simplistic cutaway side-view of the ship is shown whenever you access a lift to move between floors. Extra detail has yet to be added.



GRAPHICS

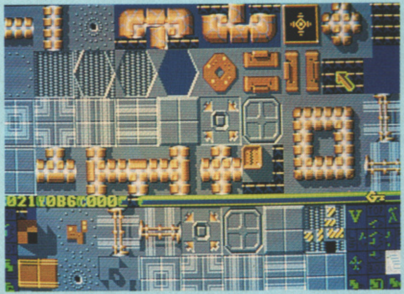
Translating the harsh, bas-relief environment of the 8-bit original to a more refined, metallic 16-bit surrounding wasn't as easy as Andrew anticipated: "The most difficult thing is developing a style - I like to have a style, not scrappy graphics bolted together. I want it to look as much like a real spaceship as possible. You can't have anything looking out of place. I want to incorporate more detail, which is easy enough in terms of quantity because whereas the **Rainbow Islands**' scenery was produced from 256 building blocks, **Paradroid 90**'s is built from 1,024, providing plenty of possibilities... perhaps too many."

"I initially developed some graphics for a very early, four-colour multi-directional scrolling ST version, based on **Heavy Metal Paradroid** [an enhanced version of the original]. When I saw **Xenon 2** though, it was obvious that my attempt wasn't good enough, so I changed style completely. I'm very impressed with **Xenon 2**'s graphics - they're the best I've seen on 16-bit. It uses double-lighting - not a higlight and a lowlight, but two highlights: the main white light from the top left, with a red light from the bottom right. The colour palette seems really flexible - basically we realised that they used less colours, but more shades. John Cummings tried to build a similar palette, and we changed all of the graphics over a couple of days we remapped all the backgrounds and robots, and spread the colours to create a more solid effect. I was trying to redraw the walls as there were but with the new colours, but then I decided to incorporate the metal-cladding."

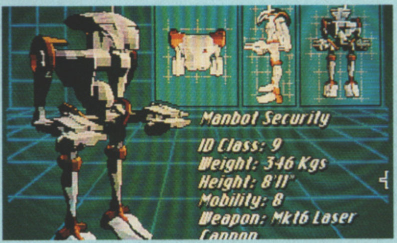


Andrew's first set of building blocks used to create each deck.

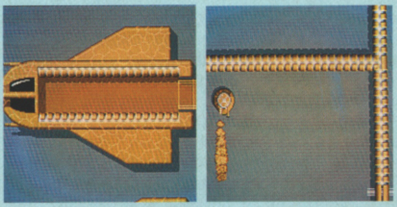
A more recent and more colourful collection of building blocks. Extra shades of colour are used to create more solid scenery. Note the extremely tasteful metal cladding.



The panel flickers to life and the screen lights up when you log-on to one of the many consoles dotted around the decks. You can then view a plan of the deck you inhabit, a side view of the ship, or view data on robots with a lower secutiry code than that of the host you possess. Unlike the two-dimensional display of its 8-bit parent, Paradroid 90 **features an impressive 3D display, complete with blueprint-style plan, side and front views.**



Manbot Security
ID Class: 9
Weight: 346 Kgs
Height: 8'11"
Mobility: 8
Weapon: Mk16 Laser
Cannon



Two working weapons - the toothpaste laser (left) and puffs of corrosive `Dalek gas' (left), which should in fact be grey in colour.

SOUND

"I leave the sound until the end - but it's not an afterthought. I think about how things will behave in general as the game's developed, and this encompasses the sound."

Jason Page has already written a title tune on the Amiga, complete with electric guitar sample and incorporating the original `talking' using a sound not too disimilar to the martian voice in Aegis' **Sonix**. He develops on **Soundtracker** but actually uses Graftgold's own sound routine to play the tunes.

The atmosphere would be destroyed if a tune was played as you did, so rythmic, slightly unpredictable pulses suffice to unnerve in much the same way as the **Space Invaders** heartbeat. "It gives the game life. It makes you think that the whole ship is alive - that there are other things going on." It certainly does, especially when coupled with the swish of doors, and other suitable noises for the different droids - like high-speed whines for fast droids and slow throbs for the bigger boys.

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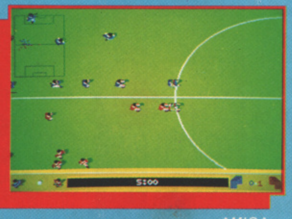
- AMIGA FORMAT - GOLD - 91% - The best football game on the Amiga to date.
- THE ONE - 88% - The game is such a joy to play. By far the best to appear on 16 bit.
- POPULAR COMPUTING WEEKLY - 94% - The opposition gets blown away by the utter brilliance of KICK OFF, which has the proper options and the best gameplay seen in any football game.
- THE ACE - A great football game that will have you queuing up for a season ticket.
- NEW COMPUTER EXPRESS - Simply the best football sim. we've played on any micro. It's fast, furious and immense fun. Go and buy it.
- THE GAMES MACHINE - 87% - Best 16 bit soccer simulator yet. True football skills are needed in every sense of the word.
- ST USER - The whole game is a complete delight to play and immediately addictive. This is one of the fastest and most exiting action games around and it just has to be the best football simulation yet.

PLAYING IT IS EASY - MASTERING IT WILL TAKE TIME - A LOT OF TIME



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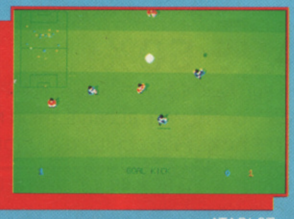

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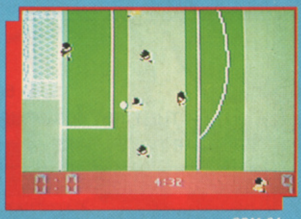

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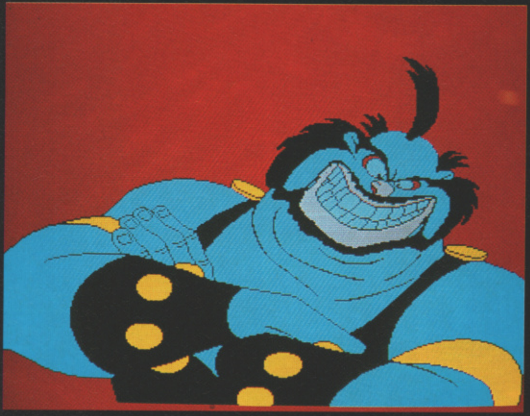
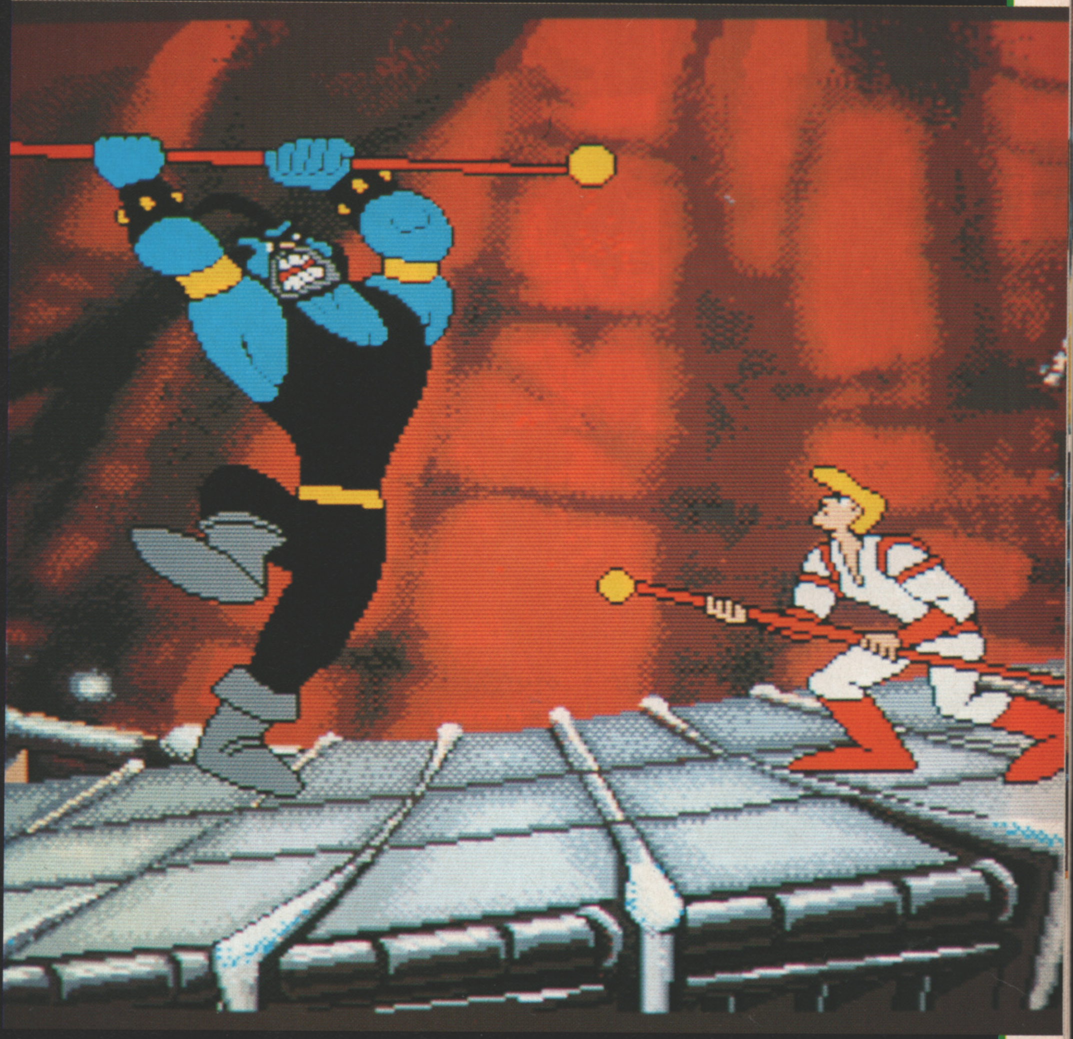
THESE things seem to go up and down, as the bishop said to the netball team. But this month seems to be eye-high with music. The Zone Troopers' **UFO** is very long sample of the complete opening theme tune to the old Gerry Anderson series. Nice nostalgia trip there for the wrinklies among us – and a nice novelty for the late-night newcomers to this classic science fiction series. Actually it's brilliant the first time, okay the second time and thereafter it's simply 'UFO'. **Batman** on the other hand is a not-so-bad picture of Bats copied from the cover of the comic of the film, accompanied by yet another sample of the Minneapolis Midget's **Batdance**. For yet another samploid disk, this time on the Amiga, check out this pictureless rendition of **Stay** by... well, most of us aren't old enough to remember (and the rest of us too old to admit that they remember), but it could either be The Four Seasons or some old Motown crooner (any suggestions?). It's the one that goes: "Why don't you staaaaayayayay, just a little bit longeeerrrrr..." and jelly trifle it is too. The other major trend seems to be towards rolling and occasionally interactive demos of forthcoming games. Currently doing the rounds are Readysoft's **Space Ace**, Image Works' **Interphase**, US Gold's **Moonwalker**, and Activision's **Ghostbusters II** – the only one to feature a playable level, and when you play it you can see why. The Moonwalker demo shows MJ – well, his 'plates' anyway – bathed in spotlight and clumping across the screen. Then he strikes that familiar knee forward and on tippy-toe stance that we all know and love and he turns into the MJ logo – KERRANG! Cue sampled guitar chord and the opening bars of **Bad**. From here on it's an animated treat of what's in store from the game, complete with sampled snippets of **Speed Demon** and **Smooth Criminal** from his latest disc. It all looks quite different in a familiar sort of way, and makes you wonder just what the game's going to turn out like. By the way, Jacko's nose was recently put out of joint by an 8,000-brick Lego model made by the company to promote its wares complete with the line: 'just look at what you can make with plastic these days' (or words to that effect). Interphase is an interesting enough 3D scenario, but nothing really in the way of crowd pleasing. Far and away the best romp of the month is **Space Ace**, in the cartoon trailer mould – in fact, that's probably where it



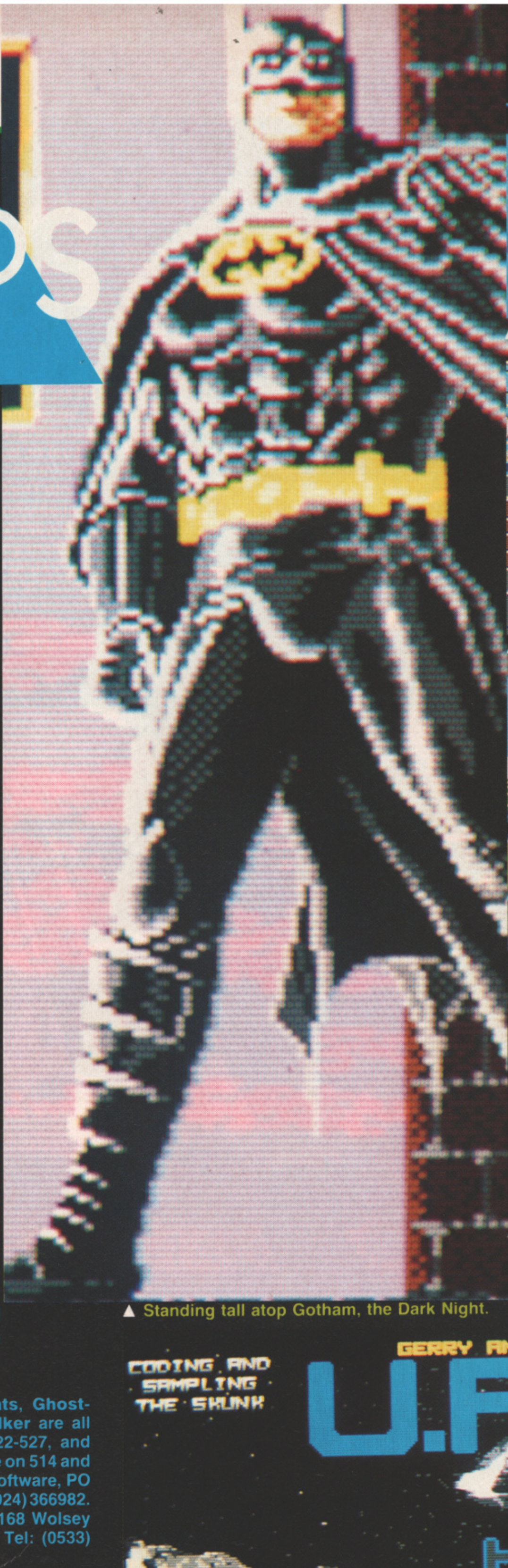
▲ "You cannot beat me!"

▼ Ace has a go anyway . . .

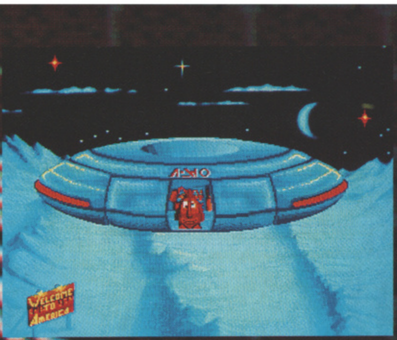


DEMOS

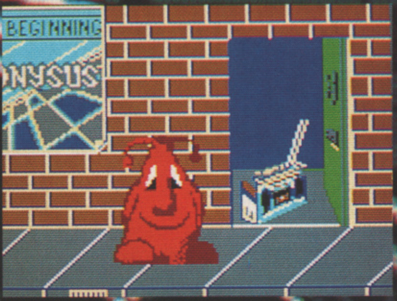
came from. It lasts for seconds but it seems like minutes. There's sounds, voice-overs, music... and a real taste of the game. It's got 'WOWZA! I WANT ONE' written all over it. As for the Amiga Hacker Music type compilations, we have **Magnetic Beats** by Beatmaster (Mike Archer, more famous for his Sonix stuff), which gives us a dose of house music, whether we like it or not. The rather straightforward **DTack Compilation** has some fair enough deep house, plus a neat **Kitaro** rip-off and synthdrum all by the Flying Dutchman, Brian Postma. Hassle Free PD has its own catalogue disk, which as well as listing its PD wares, also has a couple or three demos on it, with **Amoeba Invaders**, **Tetrix** (a sort of two-player **Tetris**) and **VirusX 3.2**. The good bit is the SAE Spectrum Emulator Demo: yes, it's a special loader that looks like a Sinclair Spectrum loading. Best Other Demo of the month has to go to the weird-but-engaging **Puggs The Alien**, by Dionysus. It's an 'off-the-wall' (so was Humpty Dumpty - and look what happened to him) attempt at a computer cartoon on the Amiga, but while you laugh for all the wrong reasons you can't help thinking that if only someone would come up with a decent script it would all have been worthwhile. A truly vapourous experience with plenty of format potential. And as Tommy Trinder would say: 'see you next month' (well he would if he wrote for this magazine).



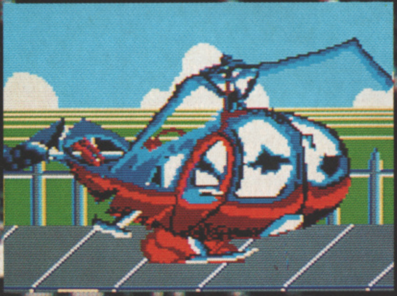
▲ Standing tall atop Gotham, the Dark Night.



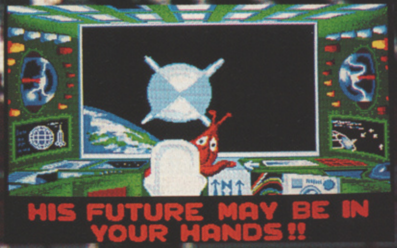
▲ Welcome to earth.



▲ Puggs gets on down.



▲ Ouch! A helicopter!



▲ Oh no! A misguided missile!

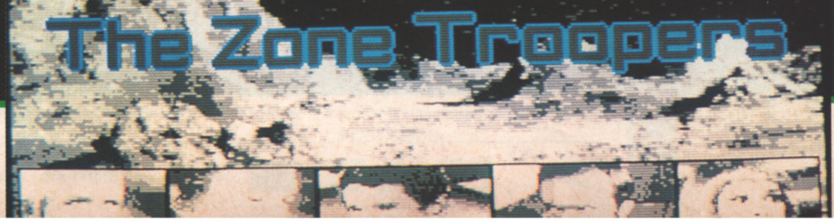
GET 'EM 'ERE!

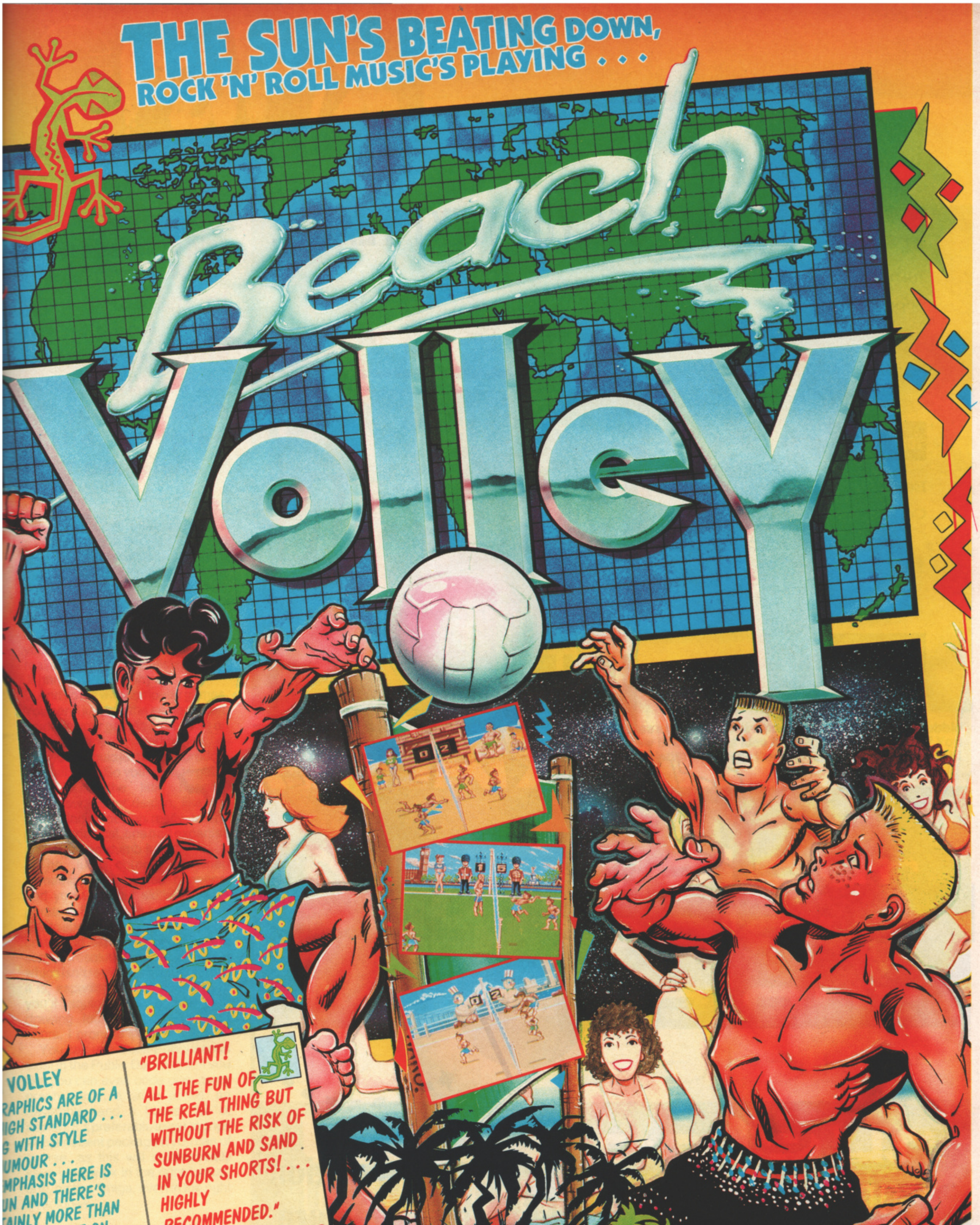
AMIGA

Interphase, Stay, Magnetic Beats, Ghostbusters II, DTack, and Moonwalker are all available from 17-Bit on disks 522-527, and Space Ace and Puggs The Alien are on 514 and 515 respectively. Contact: 17 Bit Software, PO BOX 97, Wakefield WF1 1XX. Tel: (0924) 366982. Hassle Free PD is to be found at 168 Wolsey Way, Syston, Leicester LE7 8NX. Tel: (0533) 694629.

ATARI ST

Batman and UFO are from Riverdene PDL, 63 Wintringham Way, Purley On Thames, Reading, Berks RG8 8BH. Tel: (0734) 428492.





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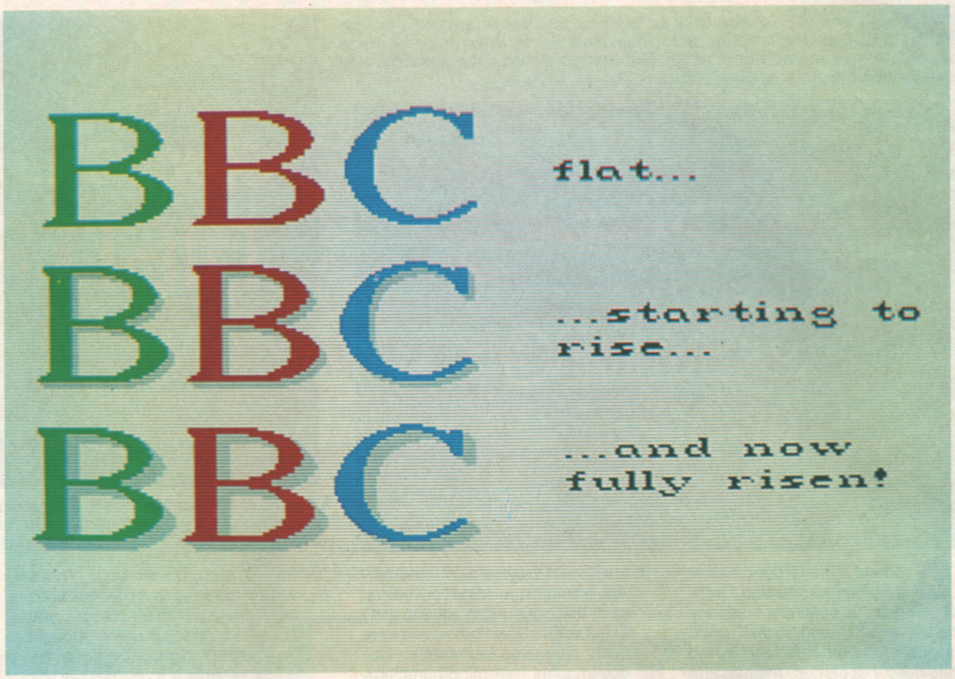
Pixel-packing papa, pass those pixels round... Resident fount-ain of knowledge Phil South explains how to put words to your pictures while keeping your own style.

YOUR basic fount is a remarkably subtle and sophisticated thing. It just sits there on your screen being at once readable and exciting – and even evocative – and you never really notice it. But sure enough, when you come to design your own you realise what a devilishly tricky Johnny fountography is.

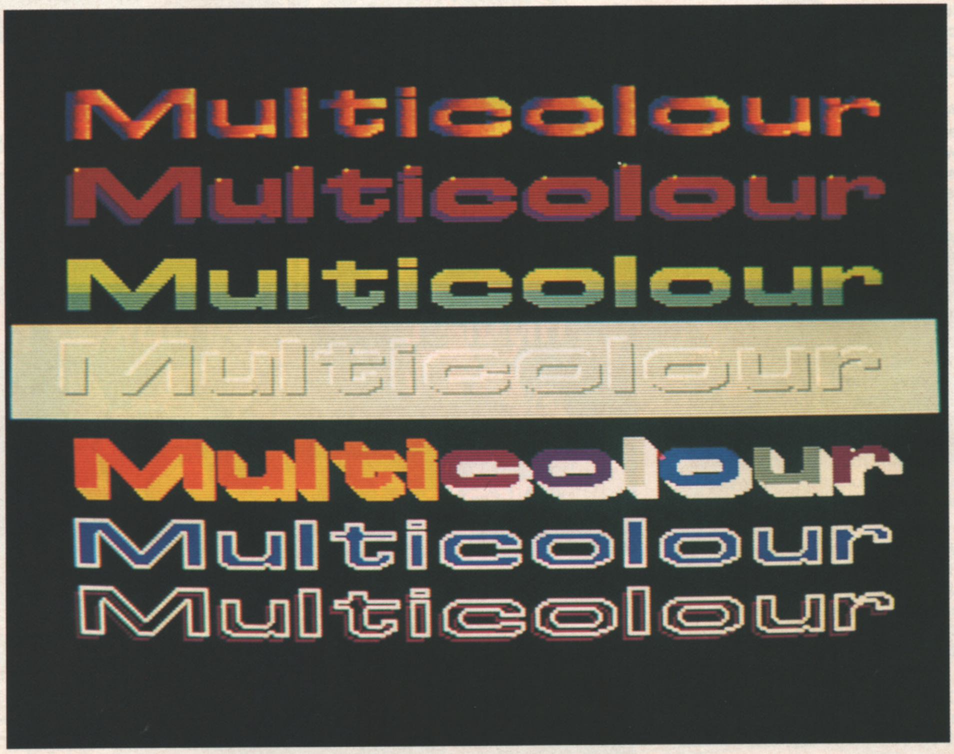
And so it is with computer games. You can't just use the same system founts in your games as you use on your desktop or workbench, or everyone would just die of boredom and fall over. So you have to get to grips with the little beggars somehow. Fount design, like any other kind of design really, is one part mechanical, one part expertise and one part dumb luck.

The luck comes in when something unexpected happens, and you use your skills to incorporate it. Founts are a sort of allied skill to sprites, really. It's all drawing small and experimenting with the screen resolution to get an effect which isn't really there but looks like it is, especially if you squint. And you'll squint permanently after drawing founts for a couple of hours, I promise you.

You can use a utility (thousands exist in the Public Domain) or if you like you can even code one, using graph paper, a stout pencil, an assembler and a bucket full of aspirin. It's preferable to get to grips with a decent package if you can of course, as this will automatically save your work in the right format, and, on the Amiga, even in the right directories.

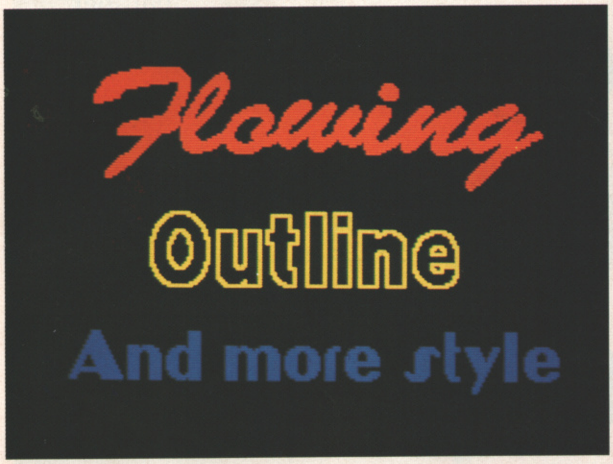


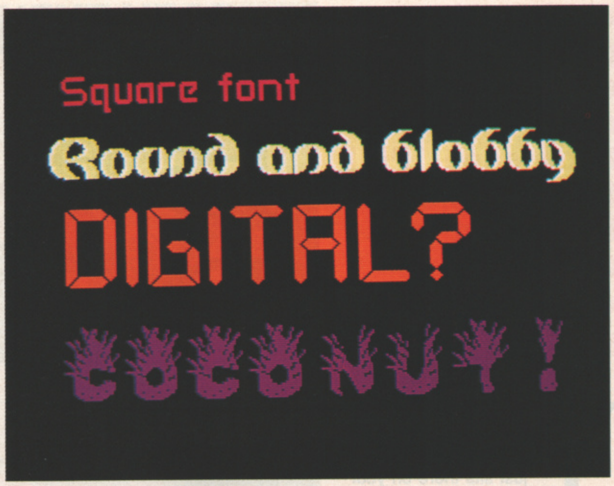
The possibilities are great for animation in founts. You can use a routine to skew them like italics, or even wobble the raster lines to make them ripple. But how about Andrew Braybrook's idea of changing the colours? You could do an animation like our example here, based on the BBC 2 lettering, which throbs in and out as you look at it! No stupid jokes please.



If you have an Amiga, then multicoloured founts are available. They have an eight-colour palette all of their own, and alter the palette of any picture they appear in. For titling and such, they're priceless.

One neat and very cheap trick is to base your fount around a single feature, like a diagonal line, being based on a circle, or even being made of something soft and fluffy. Ahhh! But just go through the alphabet and always begin from that one feature.





You have to tailor the text to the program it's for as well, so a jungle story could have a yellow leopard-skin fount, or maybe even a brown fount based on coconuts!? Take your inspiration from the program you're writing.

Andrew Braybrook needs very little introduction. Graftgold, a software company he set up with friend Steve Turner, is one of the most famous in the business. His games **Uridium** and **Paradroid** cleaned up on the 8-bit formats, changing the way games were made, and are soon to do similar things to 16-bit. **Rainbow Islands**, although falling foul of computer business politics, is undeniably the best arcade conversion ever seen.

And yet none of this has gone to Andrew's head: he tells you everything you want to know, without the slightest trace of snobbery or go-away-I'm-busy-ism.

A feature of all his games are the brilliant founts, so how does he do them?

"On **Art Studio**, mainly. Up until three or four weeks ago we were only doing single colour founts, but now we are working on multi-coloured ones. Actually, I say single colour, but they are sort of rainbow coloured. The first routine I ever wrote on a 16-bit computer was a fount routine which gave you a different colour for every raster line."

What limitations are there?

"Not many... well, just one actually. Memory. You can theoretically have any size letter you like in our new system, as long as you have the processor welly to handle it."

Do you use Gem founts on the ST and PC?

"**Gem** on the ST has a fount editor, but it's not very efficient. And only single colour, too. Mind you, having said that, our fount routine isn't THAT efficient, as you have to save each character separately! Can you imagine how mind-numbingly boring that is?

"Anyway, we had a heated discussion about this whole founts problem the other day, and John (Cumming, Graftgold's graphic designer) said he wanted colour founts and anti-aliasing. That's where you smooth the jagged lines out by using a darker colour... you know all this. So we thought four-colour? Nah, let's do a 16-colour routine. It's very flexible this new routine, allowing you to remap the colours very simply. So you can do an outline around the fount, and a drop shadow in another colour and fill the fount with another colour. Then as you change the colours the fount changes from dropshadow to outline and to normal, as you alter the colour. Neat eh?"

Hey, that saves a lot of memory for different founts, doesn't it?

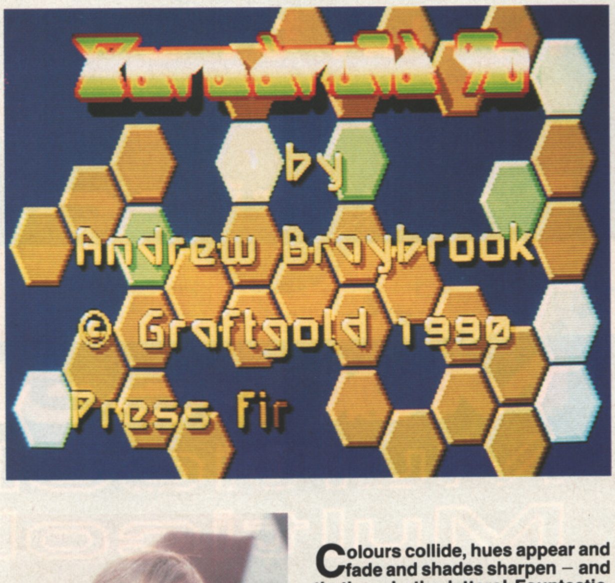
"Yes it does. You can fit what looks like a whole range of founts into one of about 10K! And then there's this new routine which prints up text as a string of sprites. The graphics functions read the text file, and create a sprite for that letter. Once the letter has been created it's gone from the process, so as more stream in the back, more print out on the screen. It's a small routine and no processor time is taken up by already printed letters. It's like a sort of graphics sausage factory."

Do you like founts, you certainly seem to do a lot of them?

"Yes, I'm the only one here who sits down and does it. I like the mindless tedium of it. Everyone else here won't do it. I like founts that fit together nicely. Like the one I did where if a 'l' was followed by a vowel, I'd do a custom version of that vowel, like a tiny 'o', just above it."

Any advice to budding fount freaks?

"There's a few approaches you can take. Jeff Minter uses a basic fount and applies a mathematical operation to it, like skewing it or whipping a line out of it. We've got a Letraset book of all the founts you can get, so we get a lot of ideas from that. The only other thing is to mess around until you find something that works, but make sure there's some sort of pattern to it."



Colours collide, hues appear and fade and shades sharpen – and that's only the letters! Fountastic, eh readers? Andrew Braybrook (left) thinks so . . .

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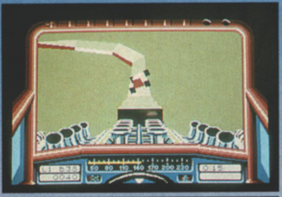

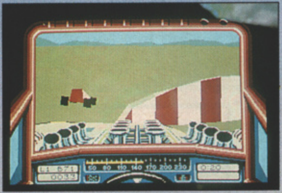

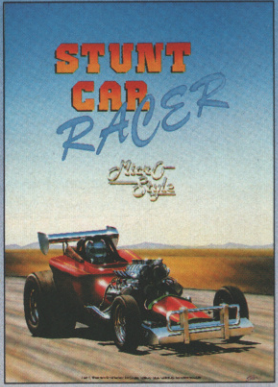

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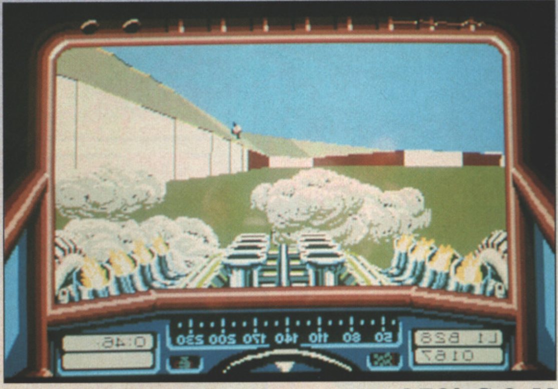

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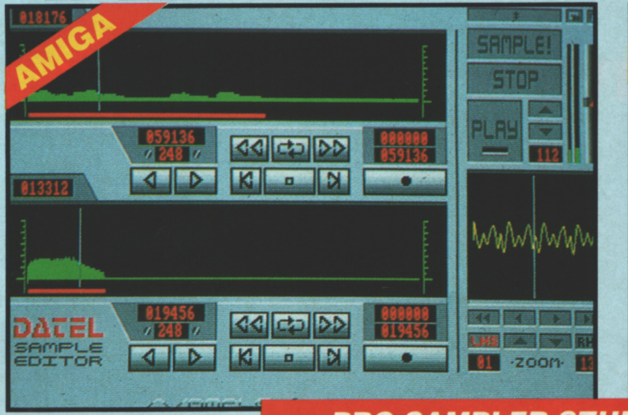

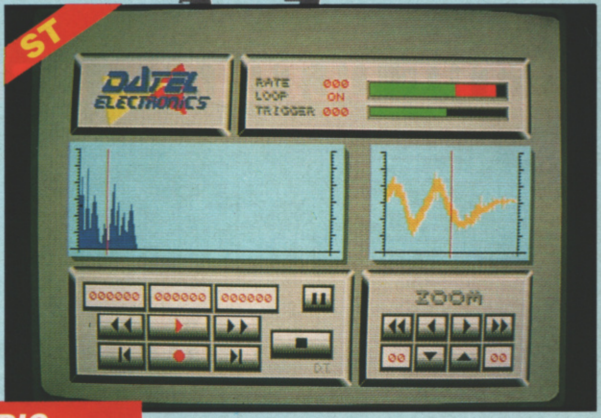

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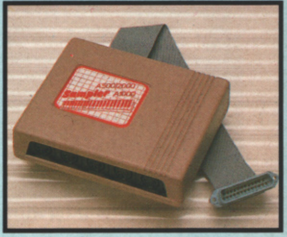

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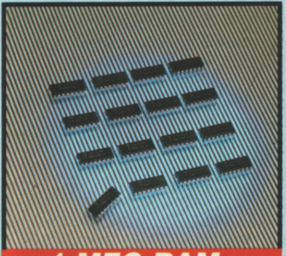

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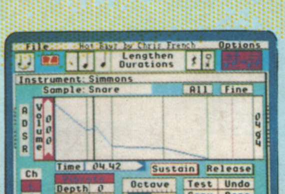

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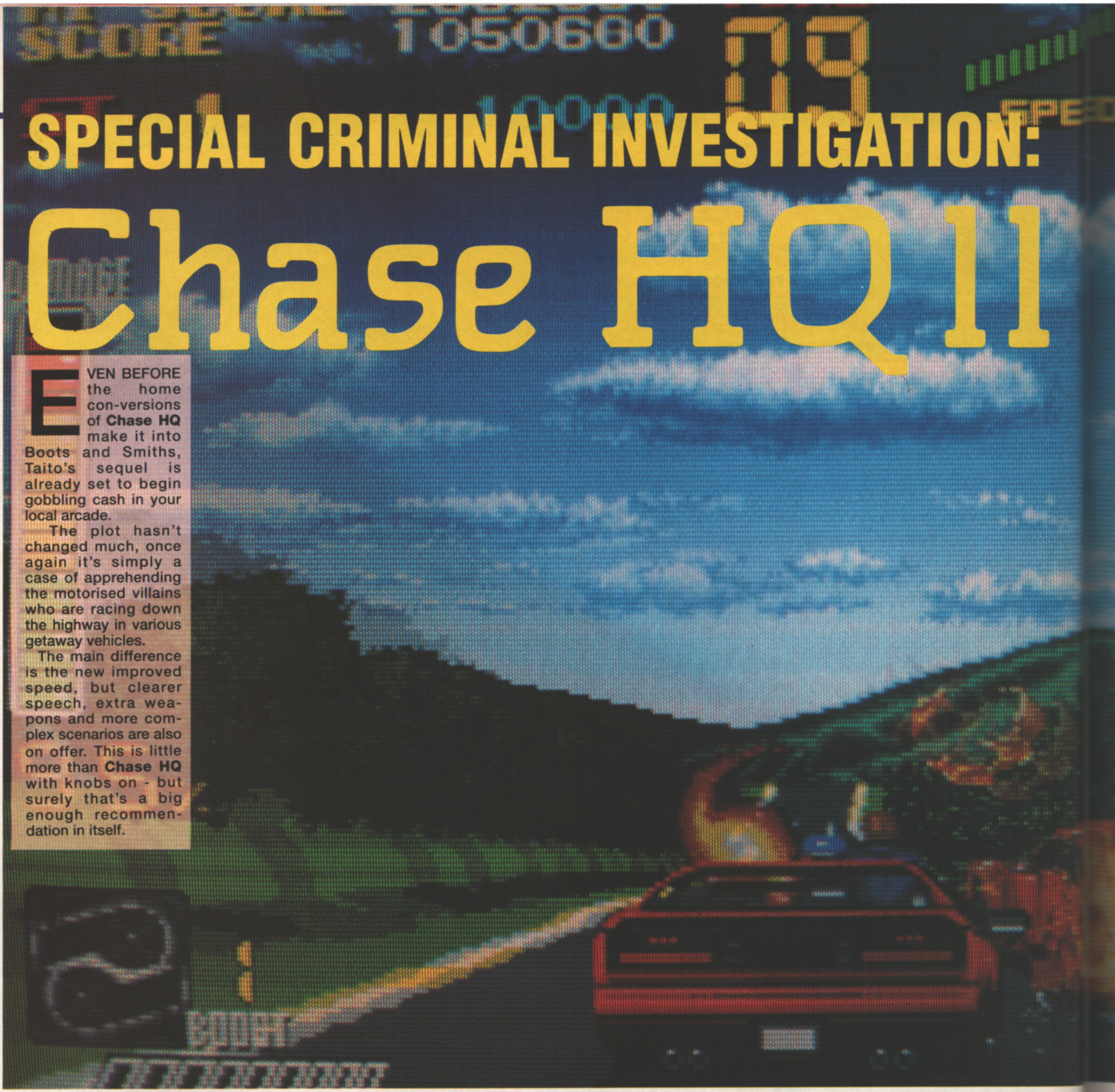
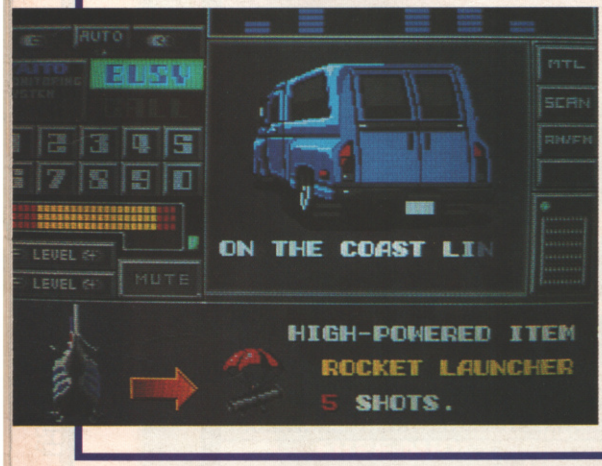


EVEN BEFORE the home con-versions of **Chase HQ** make it into Boots and Smiths, Taito's sequel is already set to begin gobbling cash in your local arcade.

The plot hasn't changed much, once again it's simply a case of apprehending the motorised villains who are racing down the highway in various getaway vehicles.

The main difference is the new improved speed, but clearer speech, extra weapons and more complex scenarios are also on offer. This is little more than **Chase HQ** with knobs on - but surely that's a big enough recommendation in itself.



YOU'RE not restricted to running the opposition off the road this time around. Instead, your partner pops up from the open sun roof to blast them with his pistol - unless of course you're armed with a rocket launcher or other beefy tool. Whatever the means, the result is the same - the enemy's car bursts into flames and the offenders flee the wreckage into your waiting arms.

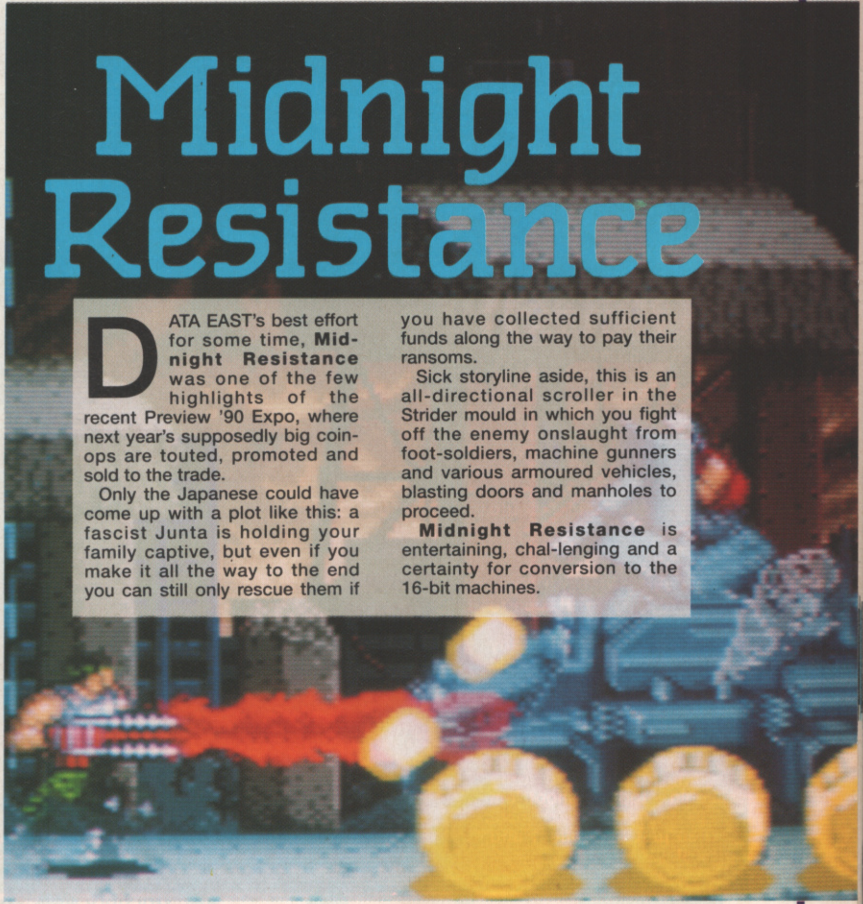
THE MORE things change, the more they stay the same... although the range of missions is slightly different (involving hostages and the like) they begin in precisely the same way as their predecessors: with a call from Nancy at HQ and a quick enemy recognition sequence.

IN A continuing quest to update the original's stunning gameplay, extra features are included such as a group of motorcycle riders who come to your aid and - more challenging - a Continental Circus**-style downpour which affects your car's performance.**

HI SCORE
SCORE
ST- 1

TACH
138
MPH
STAGE 1 COMPLETED
BONUS
TIME 8 × 10000 = 80000
SCORE 1145410

TIME
55''
SPEED
TACH
30 MPH
DISTANCE



Midnight Resistance

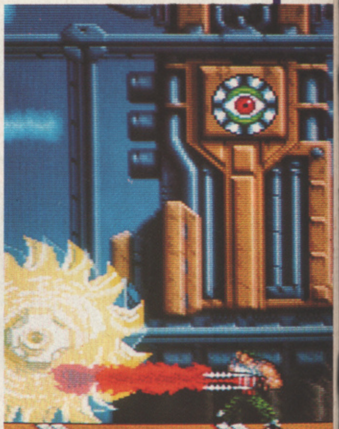
DATA EAST's best effort for some time, **Midnight Resistance** was one of the few highlights of the recent Preview '90 Expo, where next year's supposedly big coin-ops are touted, promoted and sold to the trade.

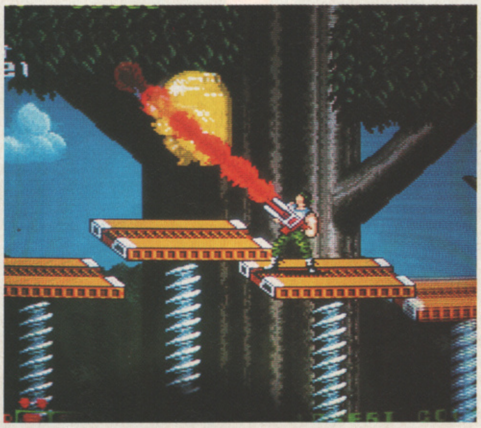
Only the Japanese could have come up with a plot like this: a fascist Junta is holding your family captive, but even if you make it all the way to the end you can still only rescue them if you have collected sufficient funds along the way to pay their ransoms.

Sick storyline aside, this is an all-directional scroller in the Strider mould in which you fight off the enemy onslaught from foot-soldiers, machine gunners and various armoured vehicles, blasting doors and manholes to proceed.

Midnight Resistance is entertaining, chal-lenging and a certainty for conversion to the 16-bit machines.

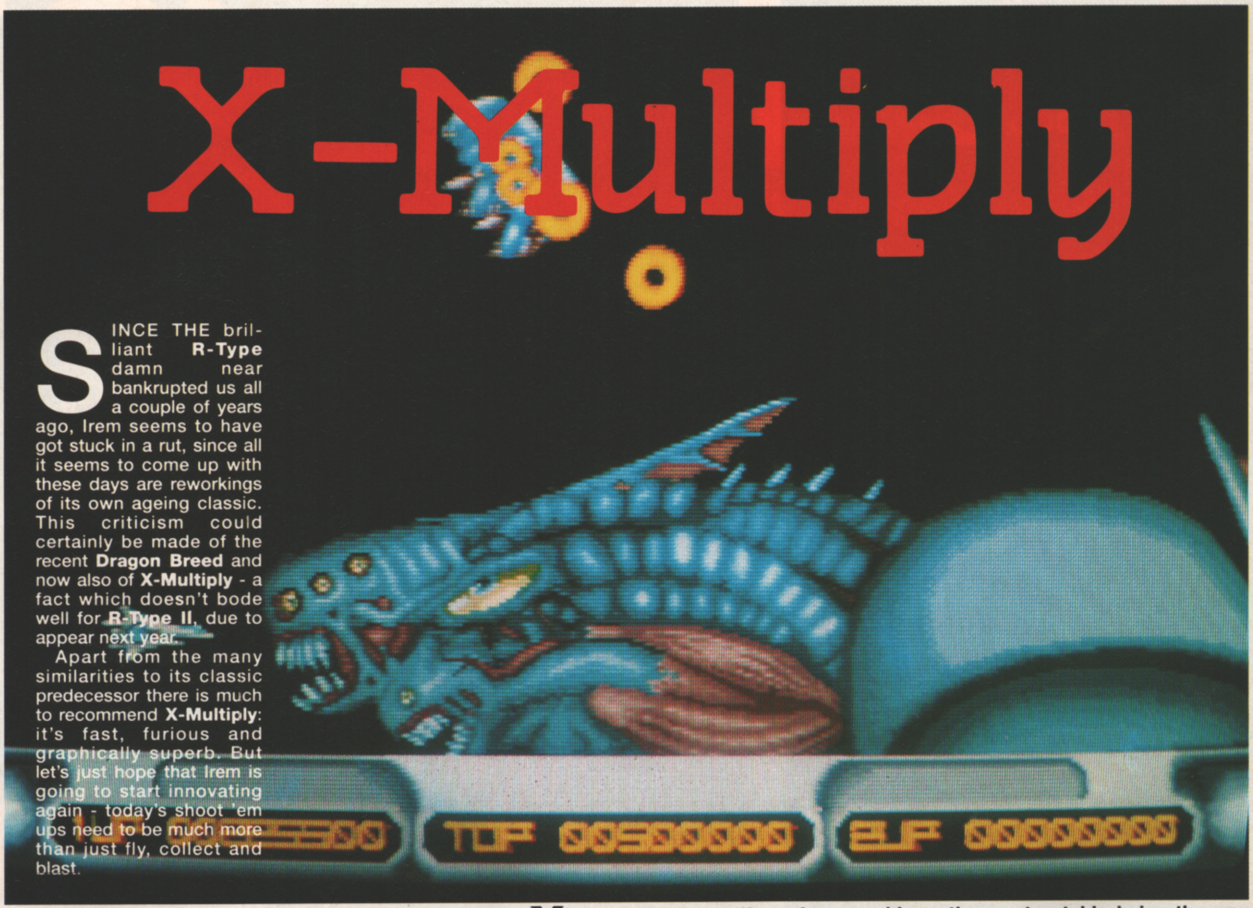
YOU CAN can hardly expect to rescue your family empty-handed, so you're equipped with a meaty flamethrower that's boosted by purchasing power-ups in the stores between levels - if you can get to them. Ransom currency is collected by taking out the larger enemies, such as the tanks, armoured vehicles and rocket launchers.





BLAST your way through the manhole platforms before those circular saws turn you into sandwich meat.

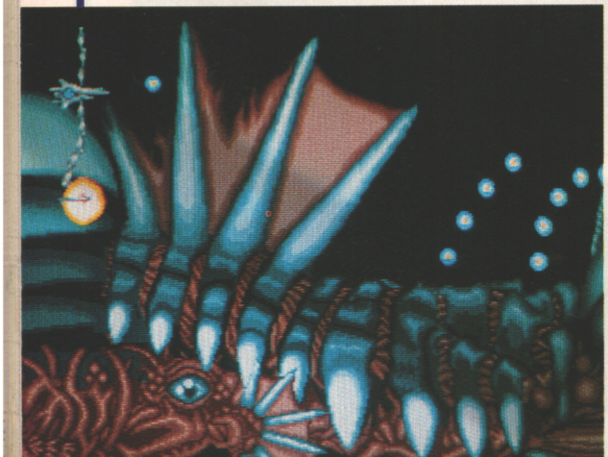
X-Multiply



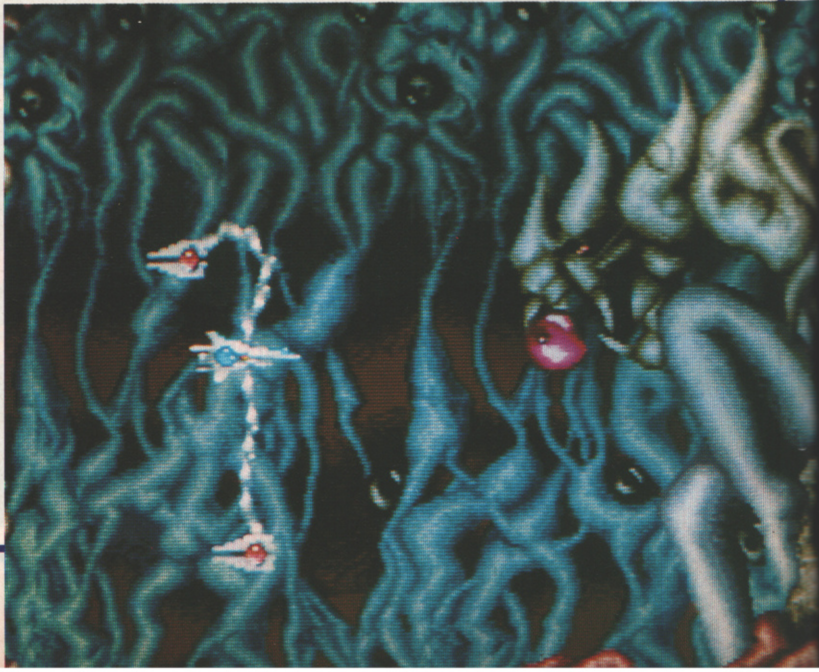
SINCE THE brilliant **R-Type** damn near bankrupted us all a couple of years ago, Irem seems to have got stuck in a rut, since all it seems to come up with these days are reworkings of its own ageing classic. This criticism could certainly be made of the recent **Dragon Breed** and now also of **X-Multiply** - a fact which doesn't bode well for **R-Type II**, due to appear next year.

Apart from the many similarities to its classic predecessor there is much to recommend **X-Multiply**: it's fast, furious and graphically superb. But let's just hope that Irem is going to start innovating again - today's shoot 'em ups need to be much more than just fly, collect and blast.

X-MULTIPLY does offer a few new ideas, the most notable being the way weapons are connected to the ship by chains. These are just as deadly as the weapons themselves, and so there's an extra need to carefully plan the way you power-up your ship in order to gain the best configuration.



THE VISUAL similarities between X-Multiply and Irem's earlier efforts are obvious. This giant scaly alien is the same basic challenge seen in the third level of R-Type. Fly under, then over, systematically destroying it a bit at a time.



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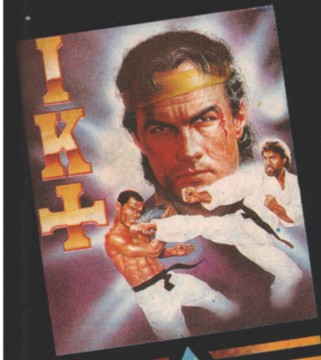

BIO CHALLENGE

ocean
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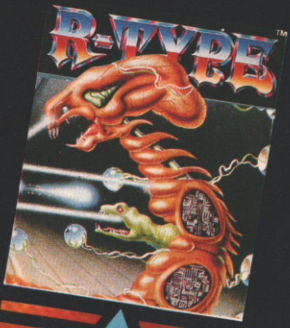

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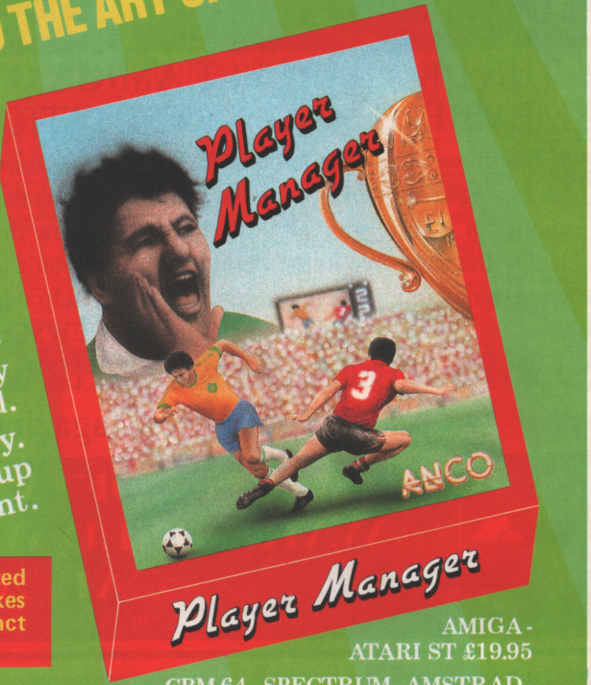

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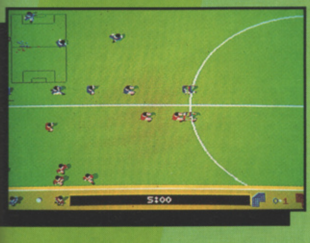

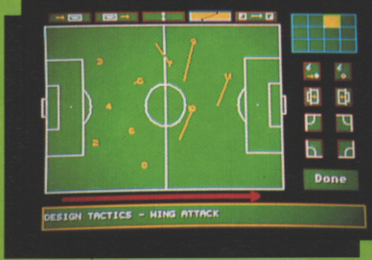

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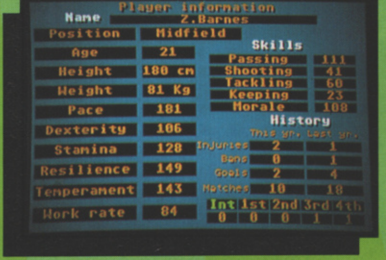

Player information

Name Z.Barnes

Position	Midfield
Age	21
Height	180 cm
Weight	81 Kg
Pace	181
Dexterity	106
Stamina	128
Resilience	149
Temperament	143
Work rate	84

Skills

Passing	111
Shooting	41
Tackling	60
Keeping	23
Morale	108

History

	This yr.	Last yr.
Injuries	2	1
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Int	1st	2nd	3rd	4th
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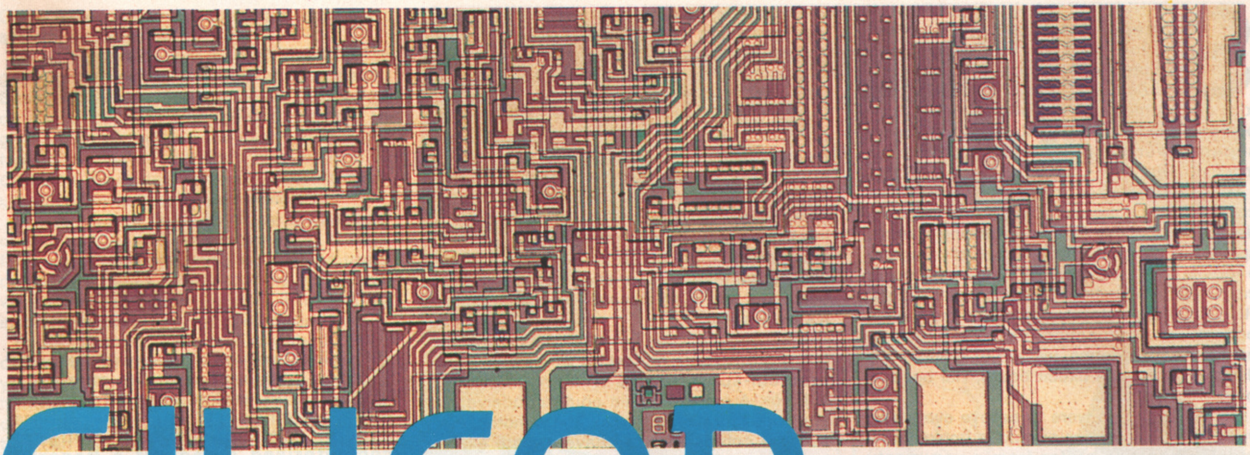


SILICON MIND

The way some computer game characters behave, you'd think they were almost intelligent. Of course, as we all know, computers are not intelligent - it's us people who use and program them that have all the grey matter... isn't it? In the first half of a two-part investigation, Kati Hamza delves into the twilight zone of Artificial Intelligence.

STANLEY Kubrick's film **2001: A Space Odyssey** made some revolutionary assumptions regarding the future of computers. Even before the first man had set foot on the moon (using a mere 64K of on-board computer memory), Kubrick predicted a super-powerful, independently thinking machine - Hal.

This multi-circuited mega-brain wasn't just capable of working out split-second calculus, defining probability factors or running a whole spaceship by itself - it could actually perform every intellectual task a human being is capable of - only about 50 times faster. In fact, Hal's circuits so closely resembled the human brain that a malfunction manifested itself in uniquely human terms. Instead of losing a few flashing lights or a circuit board, Hal became paranoid.

Of course, if you were to believe everything you saw at the movies or read in books you'd quickly begin to suffer from a very nasty personality disorder. On the other hand, supposing you could go back in time, it would be pretty hard to convince a Victorian that your rantings about the successful Apollo missions were perfectly sane.

Everyone's familiar with the cliche; what sounds like science fiction can all too quickly become science fact. Who'd have thought 50 years ago that one of the most successful marketing ploys of the '80s would be the Filofax? Who'd have thought that only a couple of years years later one of the second biggest marketing ploys would be the computerised Filofax?

The big questio

are we really likely to see computers with the artificial intelligence capabilities of Hal within the next 10 years? To find the real answer you'd need a time machine, but judging from some of the problems encountered by scientists attempting to simulate even the simplest human abilities (walking, talking, hearing, thinking) the dawn of the fully independent, intelligent computer is still a long way off.

Computers are better at some things than they are at others. Program a system to work out the biggest prime number calculable and, providing it's powerful enough, it'll come up with a 65,087 digit figure. Ask it: "Hi, how are you doing, tiger?" out loud and you might as well be talking to a brick wall. What comes naturally to human beings is almost impossible to translate into computer terms.

Human intelligence is extremely subtle. It learns almost automatically from the data provided by the five senses, it generates new ideas, adjusts to new sources of knowledge and relies on almost limitless memory capabilities. On the other hand, most computers which give the impression of being intelligent actually rely on pattern matching (comparing input, say to an adventure game, with stored templates) or traditional logic. This stipulates that if an assumption is true once, it's always true.

Most computers can't modify their programs, learn from their mistakes or apply their problem-solving skills to more than one subject. A car mechanic could conceivably apply his knowledge to mending a motorbike: Ken the computer might have a more exact knowledge of the capacity of a Mini, but give him a Honda and he'd draw a blank.

Research into Artificial Intelligence (AI) continues apace, but although computers are capable of solving low-level intelligence tasks, displaying some visual and voice recognition ability, it's looking pretty unlikely that the all-singing, all-dancing computer is going to make its debut by the year 2001.

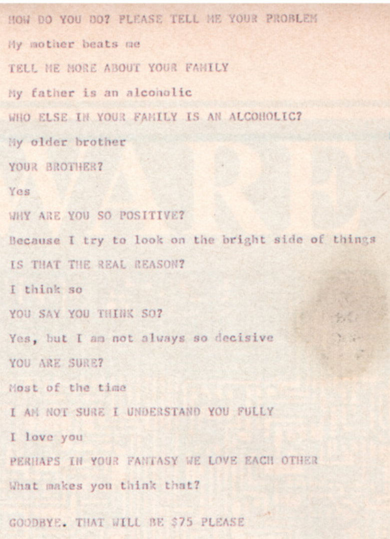
In 1981 Japan pledged itself to produce '5th generation' computers capable of a wide range of artificial intelligence techniques. Rival companies agreed to exchange information and work together to produce machines with relatively high-level visual, speech and problem-solving capabilities in 10 years.

They've got two years left.

What will finally be achieved remains to be seen - but, barring revolutionary breakthroughs and discoveries, one thing's certain; it won't be a computer quite like Hal.

EXPERT ON A DISK

Suppose you're an oil baron who's prospecting so much in Alaska, that your fields are starting to resemble a hunk of cheese. All the data you've collected needs expert analysis, but expert advice doesn't come cheap and you'd probably need to hire more than one boffin. So what do you do?



```
HOW DO YOU DO? PLEASE TELL ME YOUR PROBLEM
My mother beats me
TELL ME MORE ABOUT YOUR FAMILY
My father is an alcoholic
WHO ELSE IN YOUR FAMILY IS AN ALCOHOLIC?
My older brother
YOUR BROTHER?
Yes
WHY ARE YOU SO POSITIVE?
Because I try to look on the bright side of things
IS THAT THE REAL REASON?
I think so
YOU SAY YOU THINK SO?
Yes, but I am not always so decisive
YOU ARE SURE?
Most of the time
I AM NOT SURE I UNDERSTAND YOU FULLY
I love you
PERHAPS IN YOUR FANTASY WE LOVE EACH OTHER
What makes you think that?

GOODBYE. THAT WILL BE $75 PLEASE
```

Feeling tired or depressed? Feel like life's just becoming too much of a burden? Too embarrassed to go to a human psychiatrist? Then turn to Eliza. Joseph Weizenbaum's 'intelligent' computerised parody of a Rogerian therapist has been around for 20 years, so she should know what she's talking about.

Except she doesn't. Like most computerised psychotherapists, Eliza doesn't actually have any independent intelligence; she merely gives the impression of being smart. Blurt out your worries and Eliza gives you encouraging answers. Supposing, for example, you typed in: "I am worried about my Oedipus complex", Eliza's reply would be: "Is it because you are worried about your Oedipus complex that you came to see me?".

For Oedipus complex, substitute celery soup or porta potti and her reply would be exactly the same. All the program is designed to do is respond to a few key words and several basic language patterns. Questions and statements trigger one of several stock responses. When there are no special clues as to how the conversation is going, Eliza covers up her ignorance with a couple of fillers - something like "Please go on" or "Do you say you feel like a pink marshmallow for some special reason?".

It doesn't take long to suss Eliza out. PARRY, an artificial paranoid program also developed in the '60s on the other hand, actually managed to fool several psychotherapists on the basis of very short-term experimental sessions.

Like Eliza, PARRY looks for keywords. He's sensitive to several pre-programmed 'flare' topics and looks out for cues which suggest veiled or direct insults. To prevent all this becoming just a tad too predictable, the program has inbuilt quantitive parameters representing emotions like fear and anger. The intensity of his responses depend on exactly how high current emotional levels are.

Ultimately, neither Eliza or PARRY are very convincing. It only takes a couple of inputs to suss Eliza, and PARRY's limited vocabulary led one psychotherapist to believe that the patient must be educationally subnormal. Like most commercially available AI programs, they can only simulate what people do when they think; not the actual power of thought.

Commission your own computerised expert system, that's what.

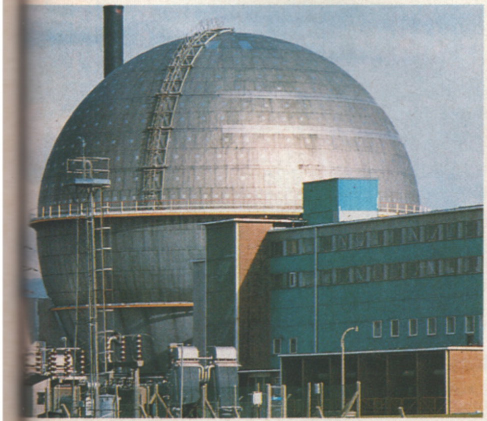
Expert systems are one of the fastest growing commercial offshoots of AI research. Basically, they act as a specific knowledge database which just happens to be able to give advice as well. All the user has to do is type in the relevant information or respond to questions the system asks and it should come up with a few gems of expert advice.

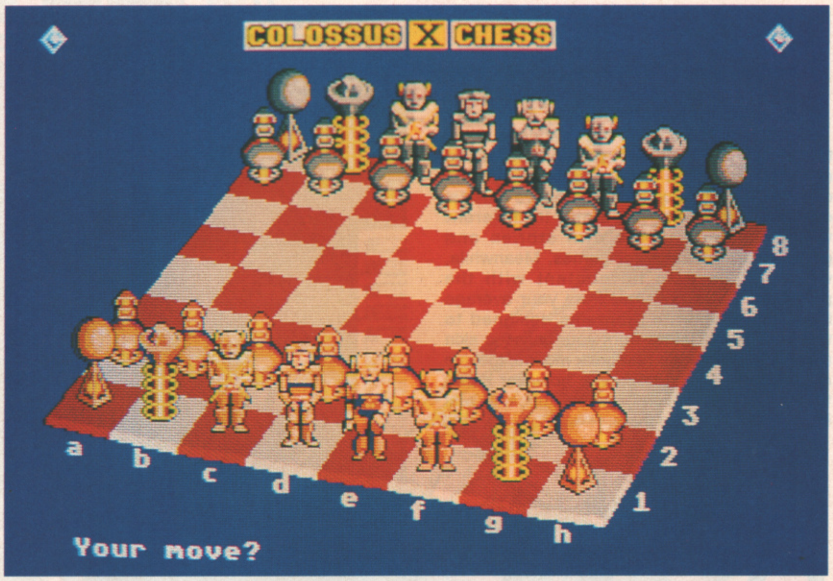
Expert systems currently in use are capable of diagnosising and prescribing drug dosage for various types of meningitis, advising users on the best routes for transporting radioactive waste and, for budding JRs, interpreting incomprehensible jumbles of oil-drilling data.

Expert systems can't actually think. They operate using logical IF... THEN inferences (if you went to a party last night and you've got a headache, then take some aspirin) which create chains of artificial thought. Because they can't reason or use their problem solving powers on more than one subject area, expert systems can't replace human beings.

But what they do provide is a useful tool for living, breathing experts whose memory and powers of systematic thought aren't always as infallible. In fact, some artificial experts manage to contain much more information than any Einstein could remember. Believe it or not, the world expert on soya bean diseases is a computer program.

The operation of complex internal systems such as you'd find in a nuclear power plant often comes under the auspices of artificial experts. The accident which occurred at Three Mile Island in 1979 demonstrated just how important it is to have a human window on automatic decision making. When valves controlling the flow of cooling water failed to function properly, the computerised system made a corrective decision which was so unusual it looked like a malfunction. Human operators overrode that decision and compounded the problem. The result was a badly contaminated reactor and a serious radiation leak. Most expert systems currently in use have an inbuilt capacity to retrace their reasoning for the user.





Unlike your average Kasparov, most chess-playing programs base their tactics on systematic selection of the most valuable moves using two basic techniques; mini-maxing and alpha-beta pruning. Mini-maxing involves selecting the most advantageous position for the next move and then looking ahead in the search tree for the value of possible resulting positions. Alpha-beta pruning reduces the number of moves to be examined by cutting out low-scorers or no-hopers.

1UP
434620
HIGH SCORE
434620
2UP
00
2

Just like real life! Some of the meanies in the mysteriously unreleased Rainbow Islands **are so smart they've obviously got 10 GCSEs and an A-level under their belt - others are just plain thick. The secret of individuality is to give each character its own individual program. Thickies are programmed to walk 10 steps to the left, then 10 steps to the right - no matter what's in the way. Smarties turn around when they get to a gap and real brainboxes actually jump across platform gaps.**

MIND GAMES

It'll be years before anyone can expect to have an artificially intelligent micro in their home and even then it's likely that you'll need lots of K factor - plenty of memory and even more cash. If it ever does arrive though, the entertainment possibilities will be endless. Imagine listening to a system capable of making up its own creative musical compositions, reading aloud in different voices, making up its own stories and generating new ideas for games. Meanwhile, we'll just have to be content with the programs we've got. And from your average blaster to elaborate programs designed to test your stress levels from your galvanic skin response using a bio feedback mouse, they've all got one thing in common: however smart they look, they haven't got an ounce of real intelligence between them.

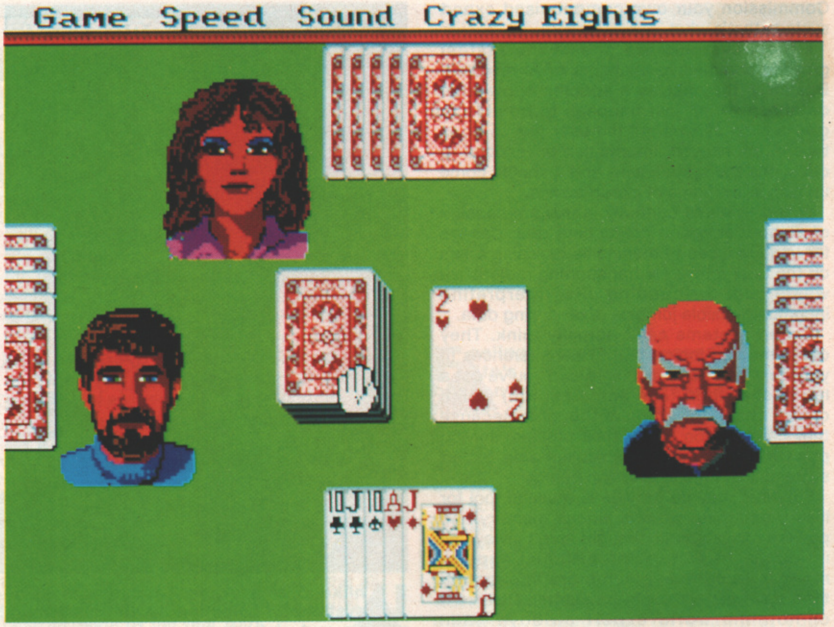
NEURAL NETWORKS

As yet, circuit boards and microchips can't mirror the workings of the neural networks of the human brain effectively enough. If you can't beat them, join them; in other words you try to build your own alternative cell-based, neurally networking brain.

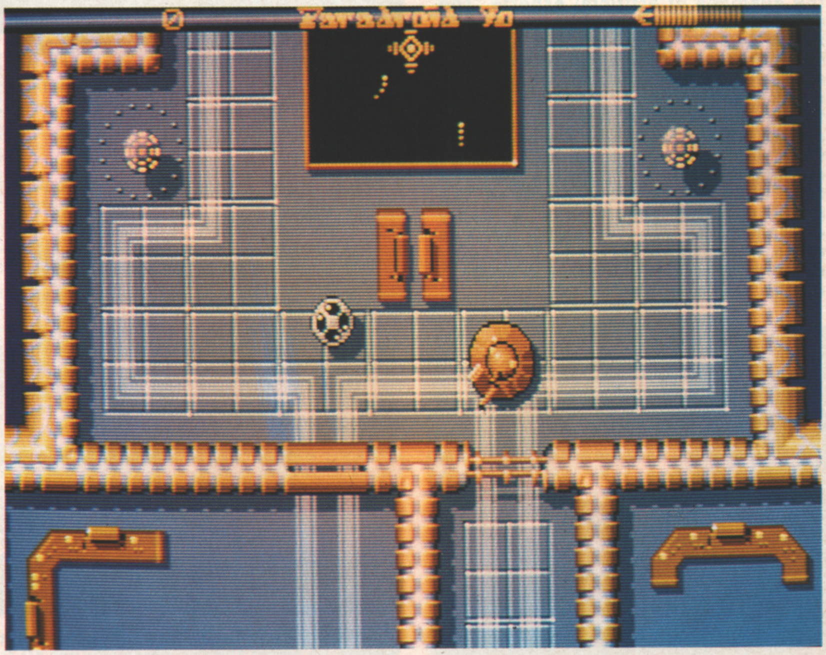
The development of neurocomputers, a brain-like structure made up of multiple neuron-like processors is still in its comparatively early stages, but neural networks are already capable of learning from and assimilating new data and adapting automatically when new sources of information are introduced.

Like all human beings from Einstein to the Elephant Man, they're capable of making connections and applying their abilities to a much wider range of subjects. Unlike most human beings, the extent to which they're able to apply all this is still pretty limited. One major hurdle is that no-one fully understands how our own brains work. As far as AI research goes though, neurocomputing is the one to watch.

Andrew Braybrook, who's currently programming the 16-bit version of the immensely popular *Paradroid*, figures that one of the main signs of apparent intelligence is non-player characters awareness of their environment. They have to give the impression that they're personally in control of what they're doing. All the droids in *Paradroid* have a selection of several different possible moves. Random numbers ensure that it's impossible to predict which one of its allotted moves a droid will perform next.



If you want to make a program smarter, why not let it cheat? One way of getting a computer to bluff, bet or anticipate your next move is simply to let it see a couple of your cards. You could apply the same principle to an arcade game in which you had a set number of puzzle pieces to collect. The computer could sneak a look at the objects in your pocket and then muster all its forces to defend the final piece of the puzzle to the hilt.



Tune in again next month when we explore the process of adding bodies to the mechanical brains.

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EXCLUSIVE!! PC ENGINE II: AMAZING NEW GAME PICS INSIDE!

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IT'S ALL OVER BAR THE SHOUTING

SECOND ROUND

CRUCIAL STREET CRED IMAGE

Having whittled the field down to eight, we put our digital balls back in their electronic velvet bag to make the draw for the next round. This was to be even more biased and fixed than the last, with goals being awarded for what we adjudged to be either undoubtedly trendy and desirable or else highly embarrasing and crap. Here's how it went.

Ian Bell and David Braben 2
Very rich (2)
Jon Ritman 1
Alright at PC Show

Almost a non-event, this match. We awarded Jon one goal for having a pleasant conversation with him a couple of years ago on the Ocean stand at the PC Show, but in the end we felt that Bell (and even more so Braben's) image as the prima donna of the games writing world should not go unrecognised, and we awarded the pair two goals for being staggeringly rich and famous.

Andrew Braybrook 5
Rock star, came to see gigs (2), came out for Greek meal, spotted wearing anorak (OG)
Archer Maclean 2
Invited us up, spotted wearing anorak - with velcro fasteners! (OG)

Andrew opened the scoring with a goal by his internationally acclaimed bass playing, which he quickly followed up by claiming a brace of goals for coming to see our own band at a couple of gigs (nice one Andrew). Archer managed to poach one back when we phoned him up one day on the off chance and he was very friendly and helpful. It was not to be Archer's day though, as he couldn't match the fact that Andrew used to live a few miles down the road from us, so inevitably one day we all went out to Zorba's (the Greek restaurant). Little did Andrew know that night as he downed his kleftiko with a glass of house white, that he was actually in the process of scoring a goal in the quarter finals of the most complete software authors' challenge ever devised. Late disappointments hit both teams, as it was uncovered that Andrew and Archer had both been spotted on separate occasions wearing hideously unfashionable Parka anoraks.

Geoff Crammond 1
Elusive and mysterious
Dino Dini 0

Five minutes into the second half, Dino opened the scoring with a goal by his outstandingly crass rock star image (ligging, gigging, life on the road and all that). Geoff called upon his distant and elusive demi-god approach, to pull off a "Howard Hughesish" equaliser. The match then settled down until five minutes before the final whistle when a highly controversial decision was made that would decide the contest. The trouble started when the referee (inspired by a hefty bribe) summoned Dino to the touchline and informed him that he had been judged to have handled the ball when he scored. "I wanted to get hold of that Madonna geezer and grab him by his short and curlies," he said. "I know that all foreigners aren't the same, but I can't take any chances. So just to be in the safe side I'm disqualifying your earlier goal on the grounds that the chances are that you probably tried to knock it in with your hand." Life's a bitch Dino - especially when you write soccer games for home computers.

Jeff Minter 6
Far Out, journalistic duo-career, planetarium Show, French villa, Welsh farm, livestock fetish (OG), bad manners at party (OG)
Nick Pelling 5
Mysterious (Orlando) image, rock star, came to gig, bad keyboards at gig (OG)

Minter quickly nudged ahead with goals coming from his far out being and his journalistic exploits (both crucial image builders), but the ever elusive Orlando pulled a goal back for having such a mysterious psuedonym and also for being a keyboard playing rockstar. The llama-luvva pulled ahead once again with his bread-headed goalscorers - a villa in France and a farm in Wales - but then he conceded an unnecassary own goal by attending an old party in Mr Penn's old flat in Ludlow and choosing not to pass round his "roll your own". Nick equalised by turning up to our last gig, but blew it all when he got totally rat-assed, came up on the stage for the last two numbers and played the keyboards horrendously loudly and tunelessly - another own goal. Jeff's shameless overindulgence in keeping the company of vulnerable and highly mixed furry animals served to put Nick level again, but the decider was eventually to be Jeff's unprecedented piece of showmanship when he displayed **Colourspace** at the London Planetarium, what an egotrip... must be the goal of the season!

SEMI-FINALS

TECHNICAL ABILITY

So with the field reduced to just four contestants, we go into the semi-finals, and this was the round where we were to compare the technical merits of the various programmes under scrutiny. This is what happened, when the draw was made.

Geoff Crammond 5
Revs, The Sentinel (3), Stunt Car
Ian Bell and David Braben 4
Elite (2), Zarch (2)

Elite, the first 3D game we can remember, scored a couple of early goals - one for it's apparent vastness, the other for being ahead of its time. Geoff's **Revs** soon hit back though, thanks to the flashy computer-generated racetrack, and a stunning hat-trick from the staggering **The Sentinel** looked to put the event beyond question. But Braben was not to be defeated just yet (Bell had yet again left the field before the full-time whistle), as he brought the match to a grandstand finish with a couple of goals from **Zarch.** The climax was thrilling, but neither team could score and once again extra time was necessary. Although the action was fast and furious, there was nothing to distinguish between the two teams and it looked as though the winner of the first semi-final would have to be decided by penalties. However, as the ref stood with whistle in mouth, Geoff produced some outstanding reviews of his new racer, **Stunt Car,** which were just enough to squeeze a goal and book a place in the grand final.

Andrew Braybrook 3
Uridium, Rainbow Islands
Jeff Minter 1
Colourspace/Trip-A-Tron, Mama Llama (OG)

Uridium, hat-trick hero of the first round, could only manage one goal - for its super smooth scrolling - but this was ably backed up by an effort from the superlative **Rainbow Islands.** The opposition struck back with the ingenious **Colourspace,** but it was not to be enough for his hairy highness and as the rain poured down towards the end of the game, a loose ball squirted from the foot of a bedraggled llama (probably, although not definitely, from **Mama Llama**), and as goalkeeping Jeff was distracted by the strains of Pink Floyd pumping from his Walkman the ball bounced off his Konix and into the back of the net. "How irrelevant," thought Jeff, as he trundled back off to the mountains, shrouded in smoke.

THE FINAL

THE REAL THING

As we looked forward to the prospect of a Braybrook Vs Crammond final, we received an Earth-shattering bit of news back at the Sensisoft offices, deep in rural Cambridgeshire. The powers that be had written informing us that in accordance with rule 285, clause iii of the Stupid Computer Competitions Manifesto, we were disqualified from the competition after the discovery of illegal RAM in our newly-installed Hard Disk User Ports. So now it seems that the final is actually to decide who's the best, most complete programmer in the whole world. Geoff Vs Andrew, And Vs Gez, the final was to be judged on the overall ethos of each game, the gameplay, the thought behind it, the gelling together of all the other elements to create a separate entity in its own right - an original computer game.

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BALL GAME

Photo: Dave Seymour.

▶ Left to Right: Sensible Software's Martin Galway, Chris Yates and Jon Hare, the victorious Andrew Braybrook and our very own Gary Penn and Ciarán Brennan celebrate their relief at the end of this tournament.

Andrew Braybrook 4
Gribbly's Day Out, Paradroid (2), Morpheus
Geoff Crammond 4
Revs, Sentinel (2), Rainbow Islands (OG)
(0-0 draw after penalties)

Andrew slotted an early one home with **Gribbly's Day Out** (entertaining and colourful with bags of fun, everything a game should be) and swiftly followed it up by two on the trot from **Paradroid.** But then Geoff hit back with **Revs**, a driving game with more functions than we had ever seen before, rather like a flight simulator on wheels. Geoff's half-time team talk really seemed to have some effect and **The Sentinel**, the highest scorer in the competition and winner of the much treasured Silicon Boot, soon pulled the scores back to level with one goal for it's awe-inspiring vision and another for it's highly original (almost chess-like) gameplay. Just when it looked like Andrew's hopes were fading, he came back with **Morpheus,** and it looked like it was going to be enough, when in injury time the substitute **Rainbow Islands** commited the cardinal sin of being an arcade conversion and scored an own goal with the last kick of normal time. Extra time proved to be pure farce, as player after player went down with cramp and no real penetration was made by either side. Even a penalty shoot out was no help, as neither side managed to score from the spot. Thus we had to introduce for the first time in the history of the competition, a tie-breaker that would determine the overall champion.

THE TIE-BREAKER

After much deliberation, we decided that the fairest way to split the sides would be to opt for something really basic - and this was the result. Remember when you were at school and you wrote Nobby Stiles Loves Fanny Craddock on your schoolbook inside cover and then worked out what percentage she/he loved you by taking all the letters in Loves and adding them together? Well, we decided to do this but using the names of the authors' games instead of Nobby and Fanny, and we decided to use the letters for The One instead of Loves in order to work out the percentage. The author whose games names would produce the highest percentage would be declared the winner (incidentally, have you noticed that this competition has got absolutely nothing to do with 16-bit computers at all, never mind - you pays your money you makes your choice!). First for the treatment is Andrew Braybrook. Whoops!!

ANDREW BRAYBROOK

Gribbly's Day Out
Paradroid
Uridium
Alleykat
Morpheus
Rainbow Islands

THE
ONE

1 1 2 4 2 2

2 3 6 6 4

5 9 12 10

14 21 22

35 43

78%

Actually the first take of the tie-breaker was a bit of a disaster because Andrew scored 117 so we started again, and this time we omitted all the sequels. Take Two.

GEOFF CRAMMOND

Revs
The Sentinel
Stunt Car

THE
ONE

4 1 4 0 3 4

5 5 4 3 7

10 9 7 10

19 16 17

35 33

68%

Geoff looked stunned as he sunk back into his seat. His 68% was clearly not enough to beat Andrew's 78%, Andrew Braybrook was the champion. With tears of joy in his eyes, Andrew strode proudly up to the rostrum, and held the winner's trophy aloft, he was the Best Programmer Ever.

What a moment! What a champion! What a Man! Thank God for our velvet ballbag.

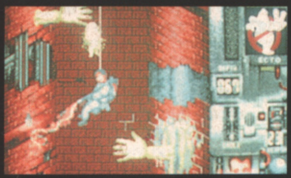
Pretty As A Picture, Mean As The Devil.

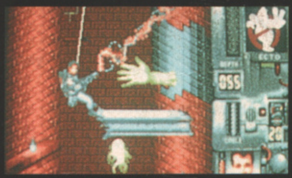
Weird things happen... The slime is on the rise. The Titanic has arrived. And after 300 years, Vigo the Carpathian won't stay dead.

Who you gonna call?

Get your bustin' business back on its feet. Hit the streets in your Ectomobile. Go underground to discover a river of slime...and rise above it all with the Statue of Liberty. All to turn evil to good and defeat Vigo at the Museum of Art.

Action, adventure, strategy challenges – and great laughs. Ghostbusters II.





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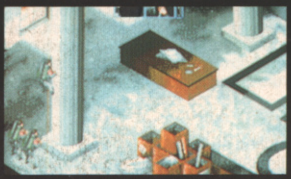

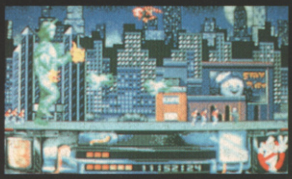

GHOSTBUSTERS™ II

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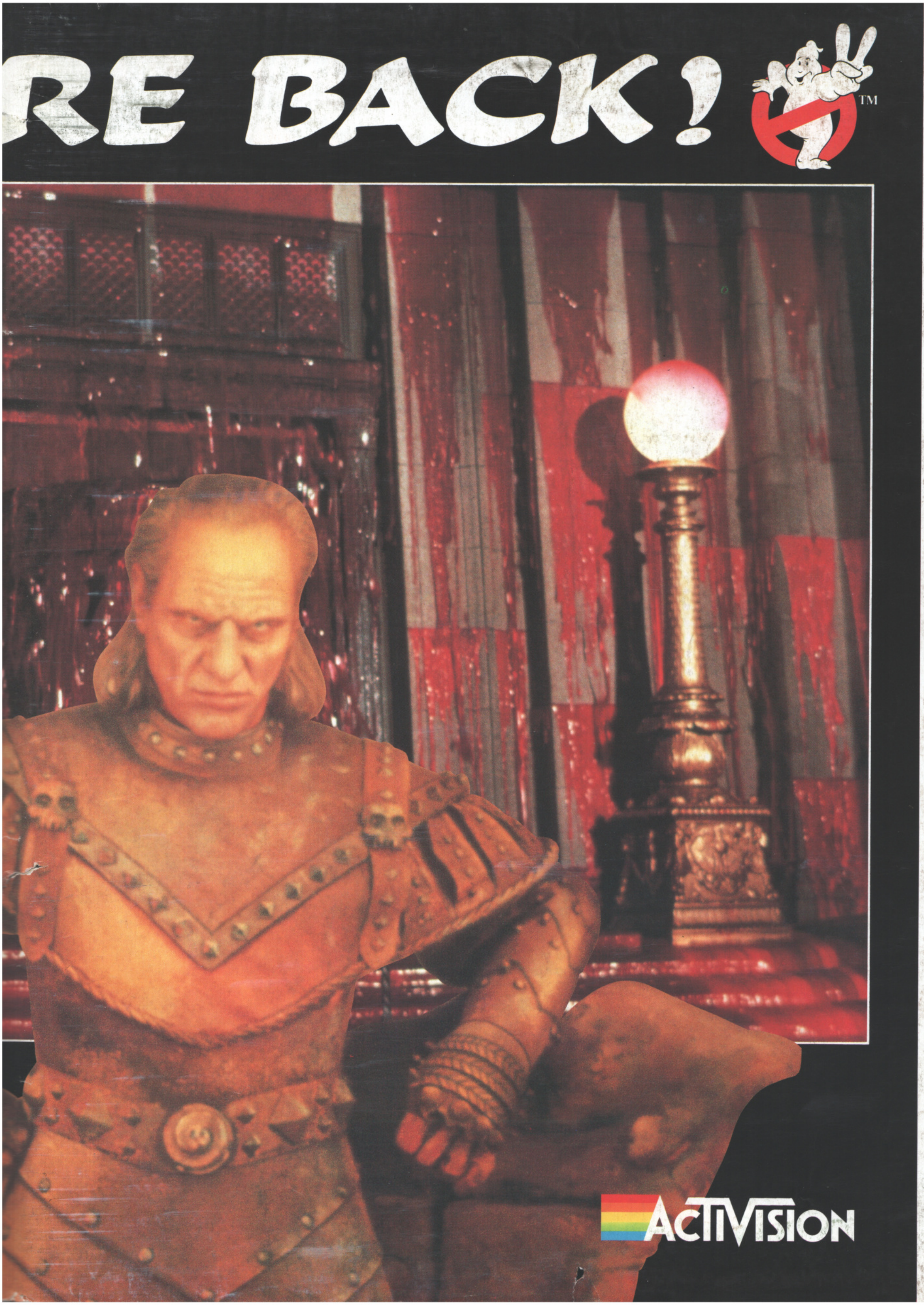
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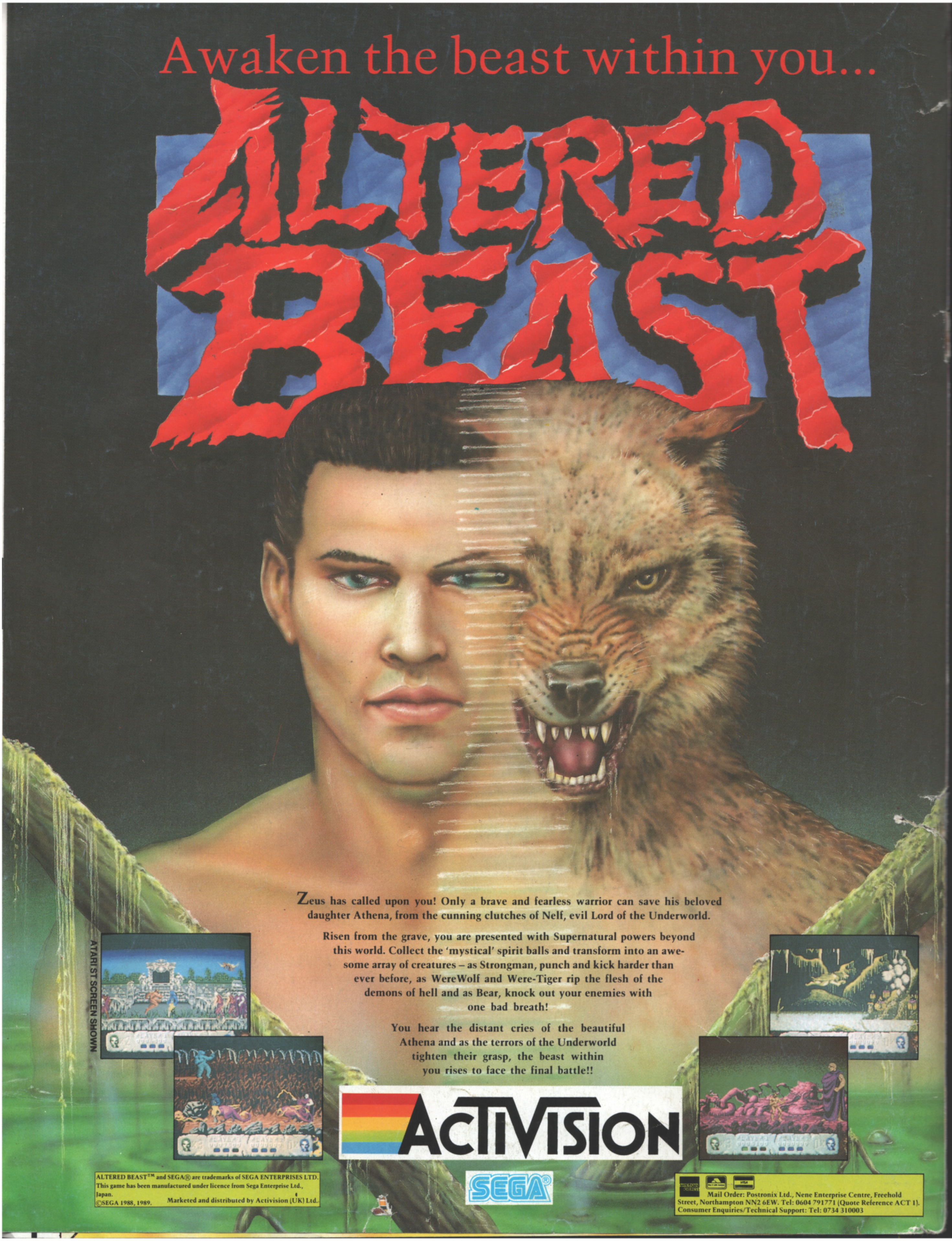

Zeus has called upon you! Only a brave and fearless warrior can save his beloved daughter Athena, from the cunning clutches of Nelf, evil Lord of the Underworld.

Risen from the grave, you are presented with Supernatural powers beyond this world. Collect the 'mystical' spirit balls and transform into an awesome array of creatures – as Strongman, punch and kick harder than ever before, as WereWolf and Were-Tiger rip the flesh of the demons of hell and as Bear, knock out your enemies with one bad breath!

You hear the distant cries of the beautiful Athena and as the terrors of the Underworld tighten their grasp, the beast within you rises to face the final battle!!

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